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RTIST
NSCRIPTIONS
ASS

THE GARY WILLIS COLLECTION

11 Transcriptions with Standard Notation and TAB

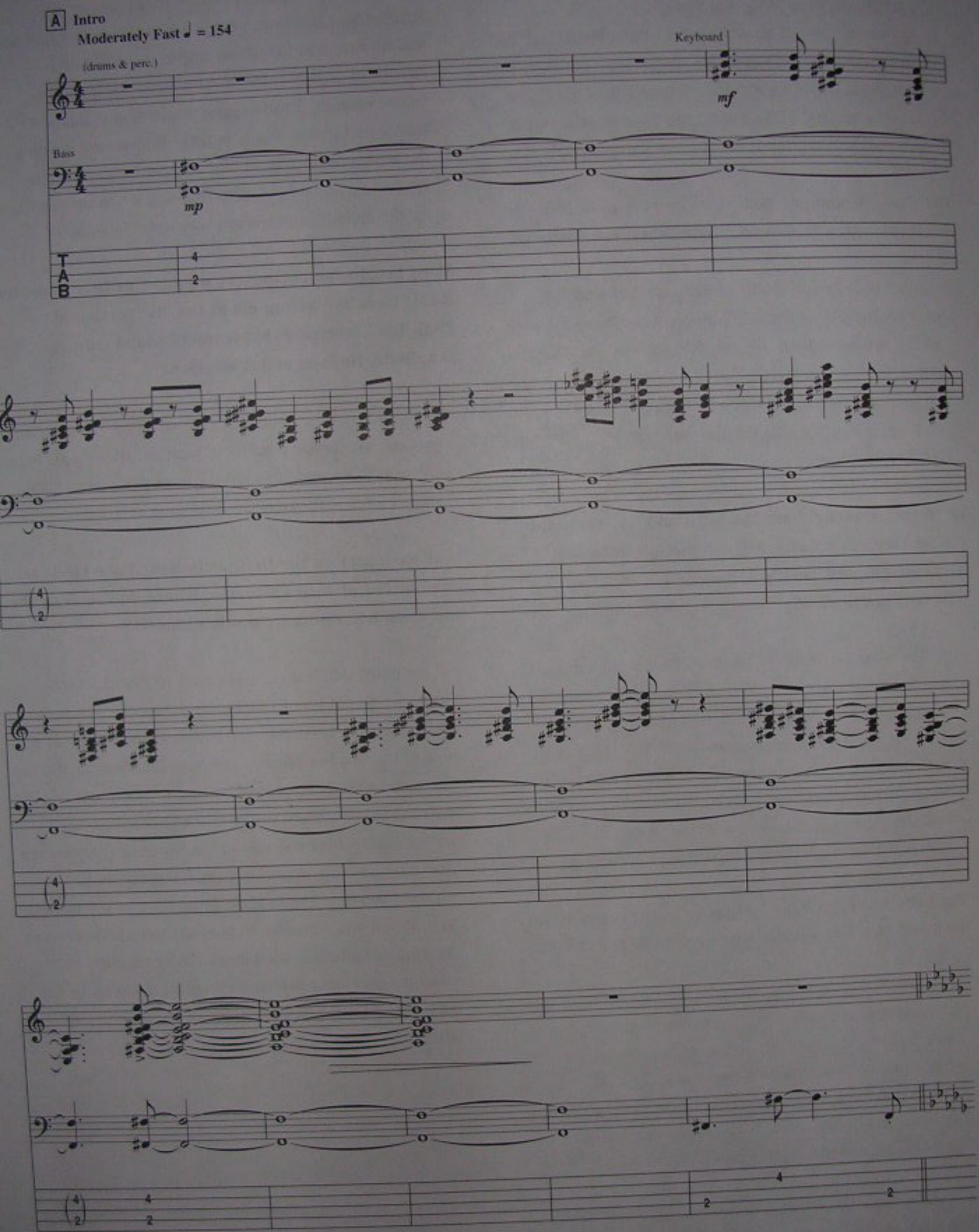
Interview with Gary Willis

Guitar Parts Included

HAL LEONARD®

Babylon

Written by Gary Willis



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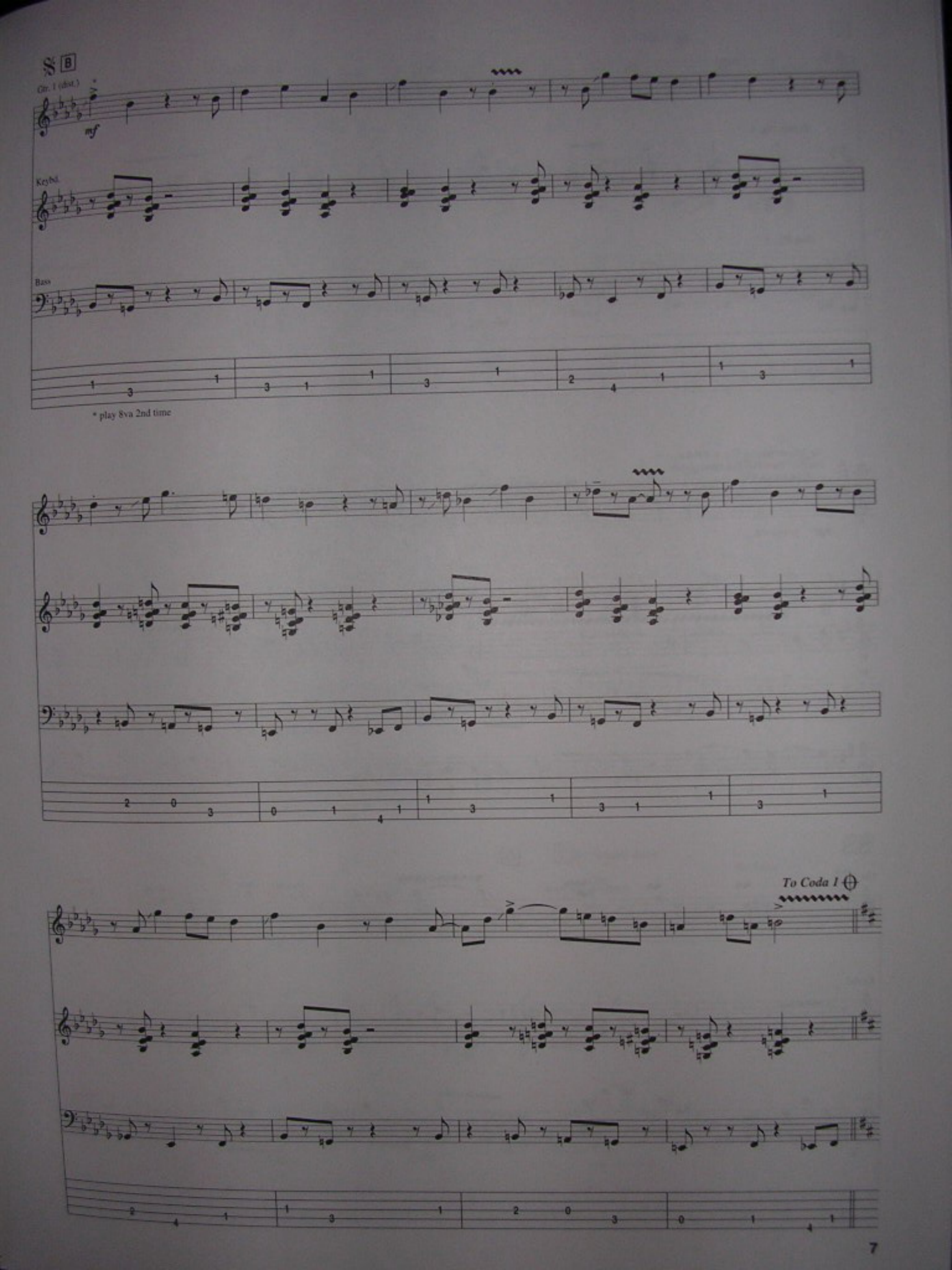

B
Gtr. 1 (dist.)
mf
Keybd.
Bass
* play 8va 2nd time
To Coda 1

C

Keybd. Fig. 1

End Keybd. Fig. 1

Bass Fig. 1

End Bass Fig. 1

Keybd.: w/ Keybd. Fig. 1, 4 times
Bass: w/ Bass Fig. 1, 4 times, simile

Gtr. 1

mp w/ octaver

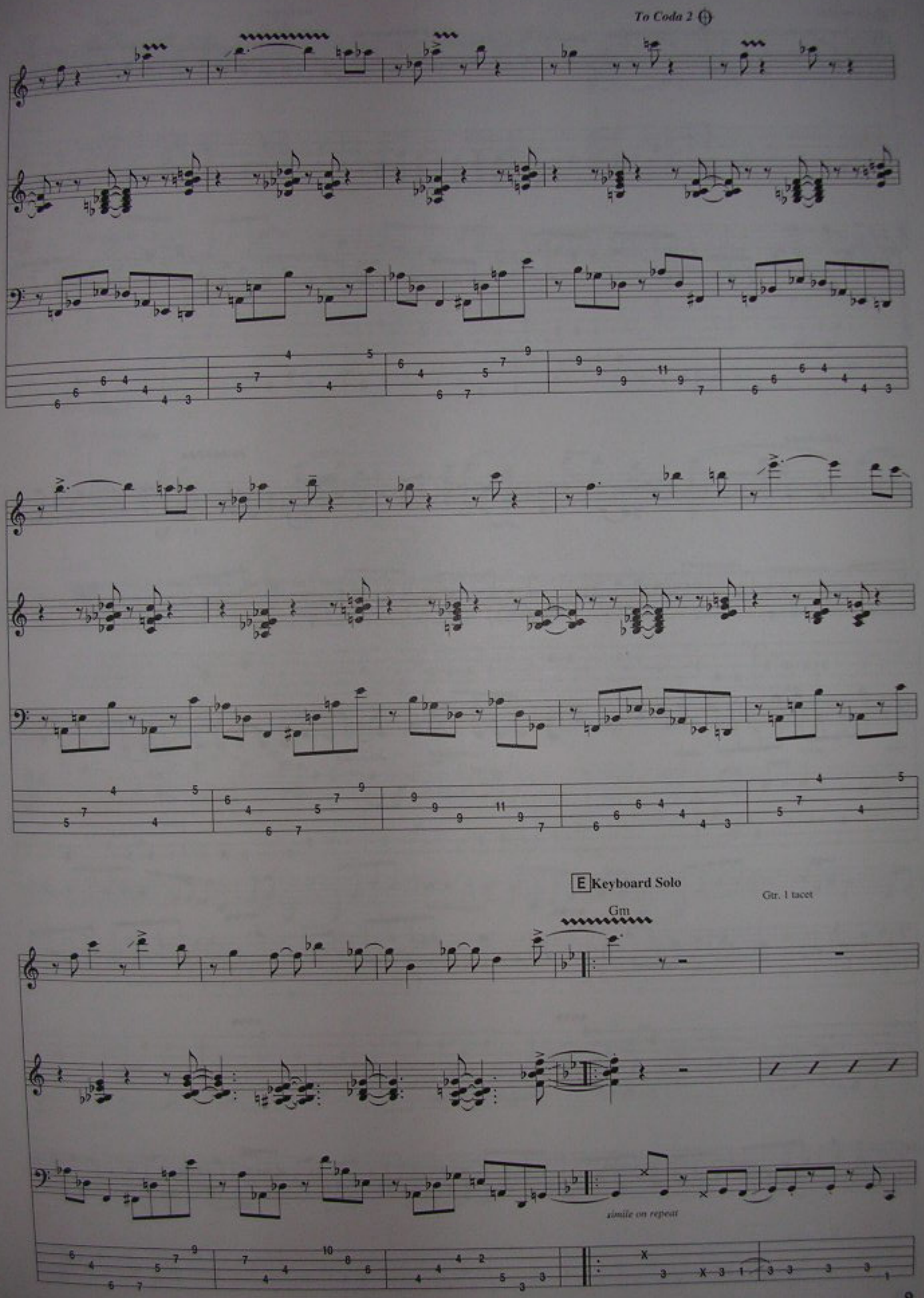
mf

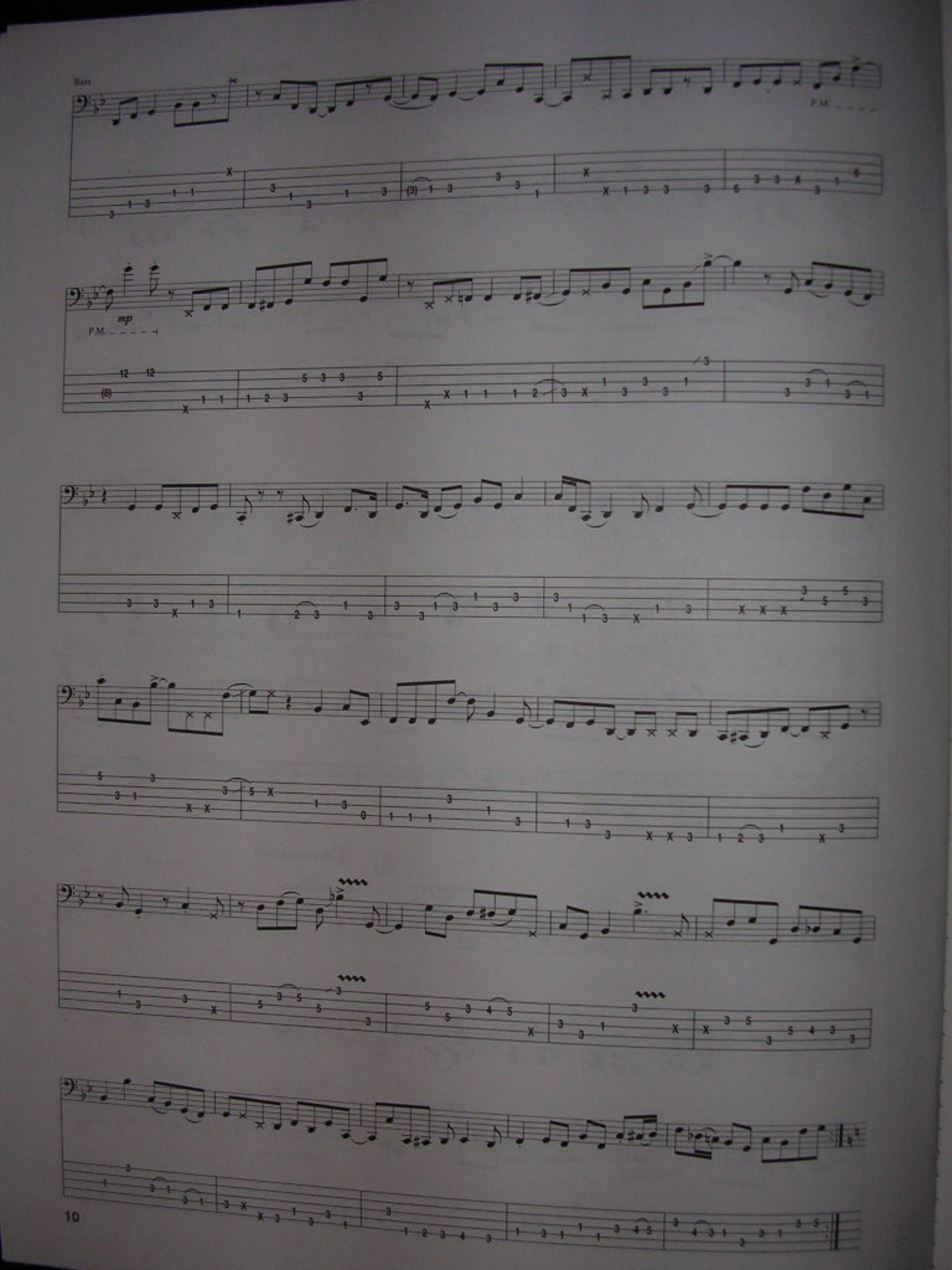
D

Gtr. 1

Keybd.

Bass


To Coda 2
E Keyboard Solo
Gm
Gtr. 1 tacet
simile on repeat


Bass
P.M.
mp
P.M.

Gtr. 1

mp

Keybd.

Bass

⊕ Coda 1

F Guitar Solo

Bm

Gtr. 1

mf w/ bar

-1 1/2

w/ bar

Bass

-1

w/ bar

w/ bar

P.M.

P.M.

P.M.

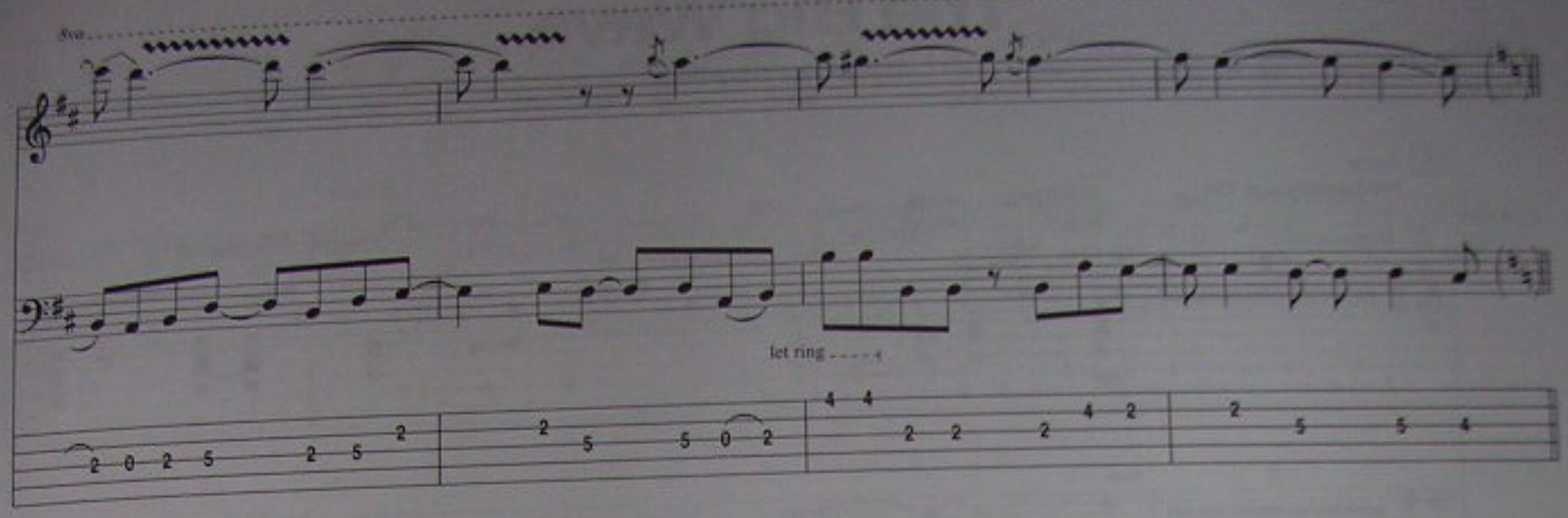
P.M.

8va

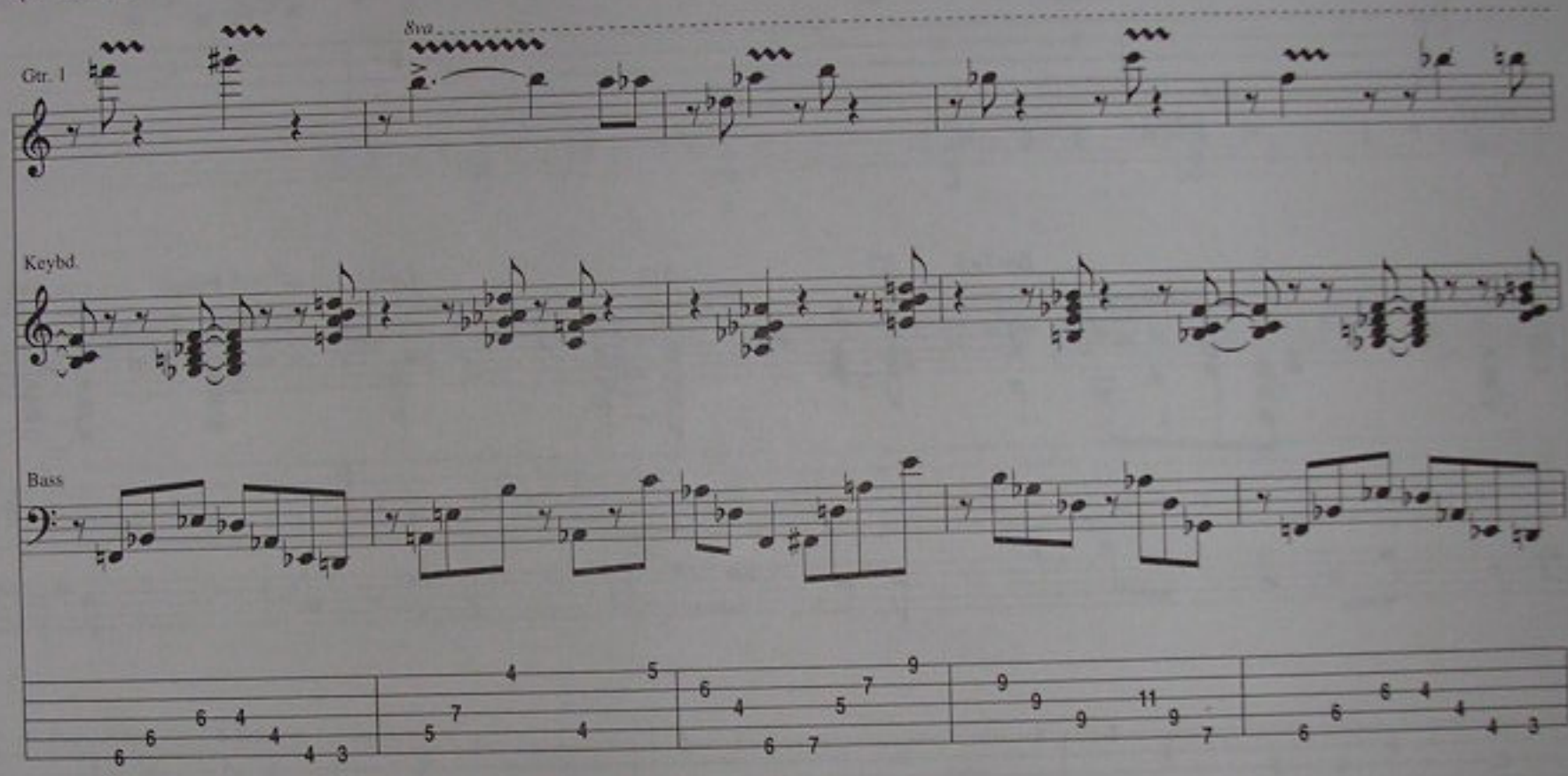
8va

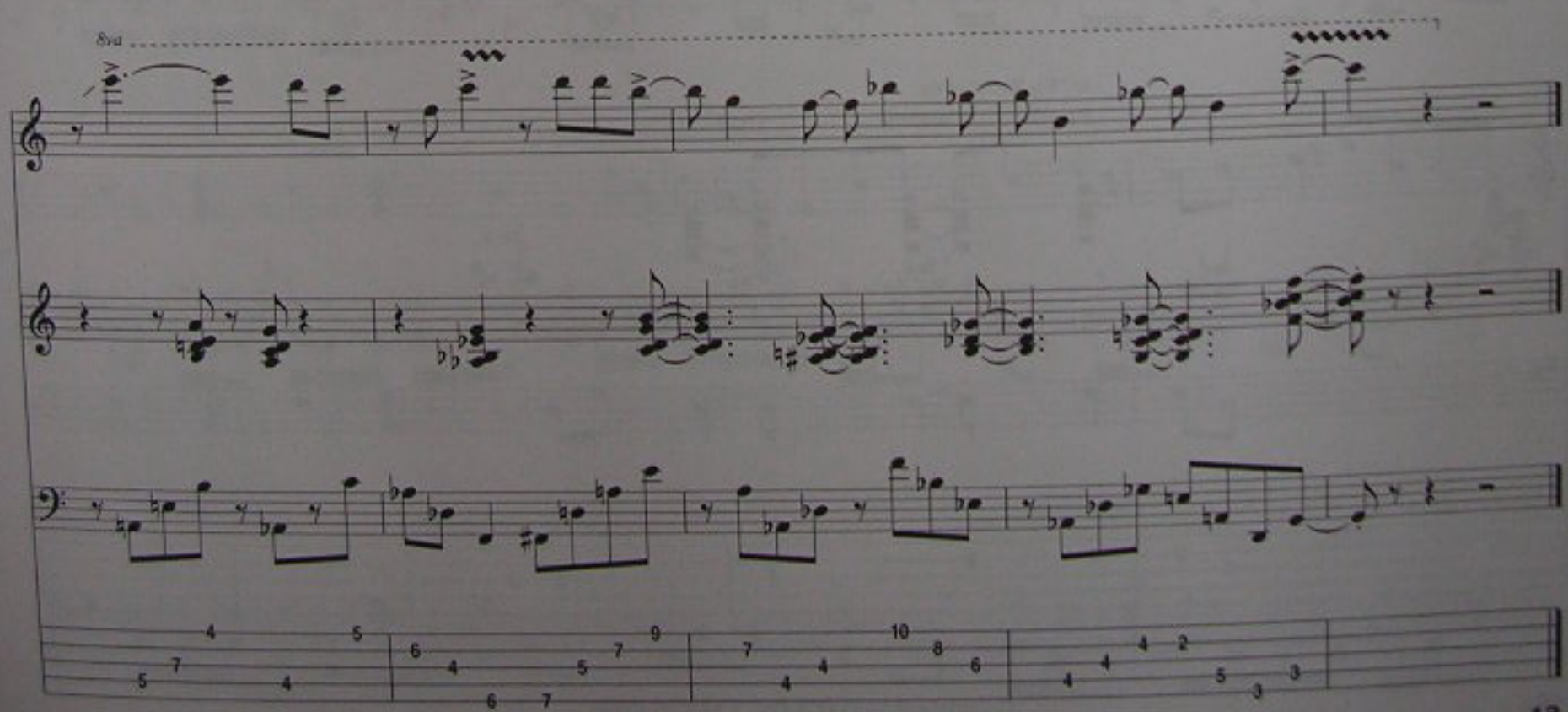
hold bend

hold bend



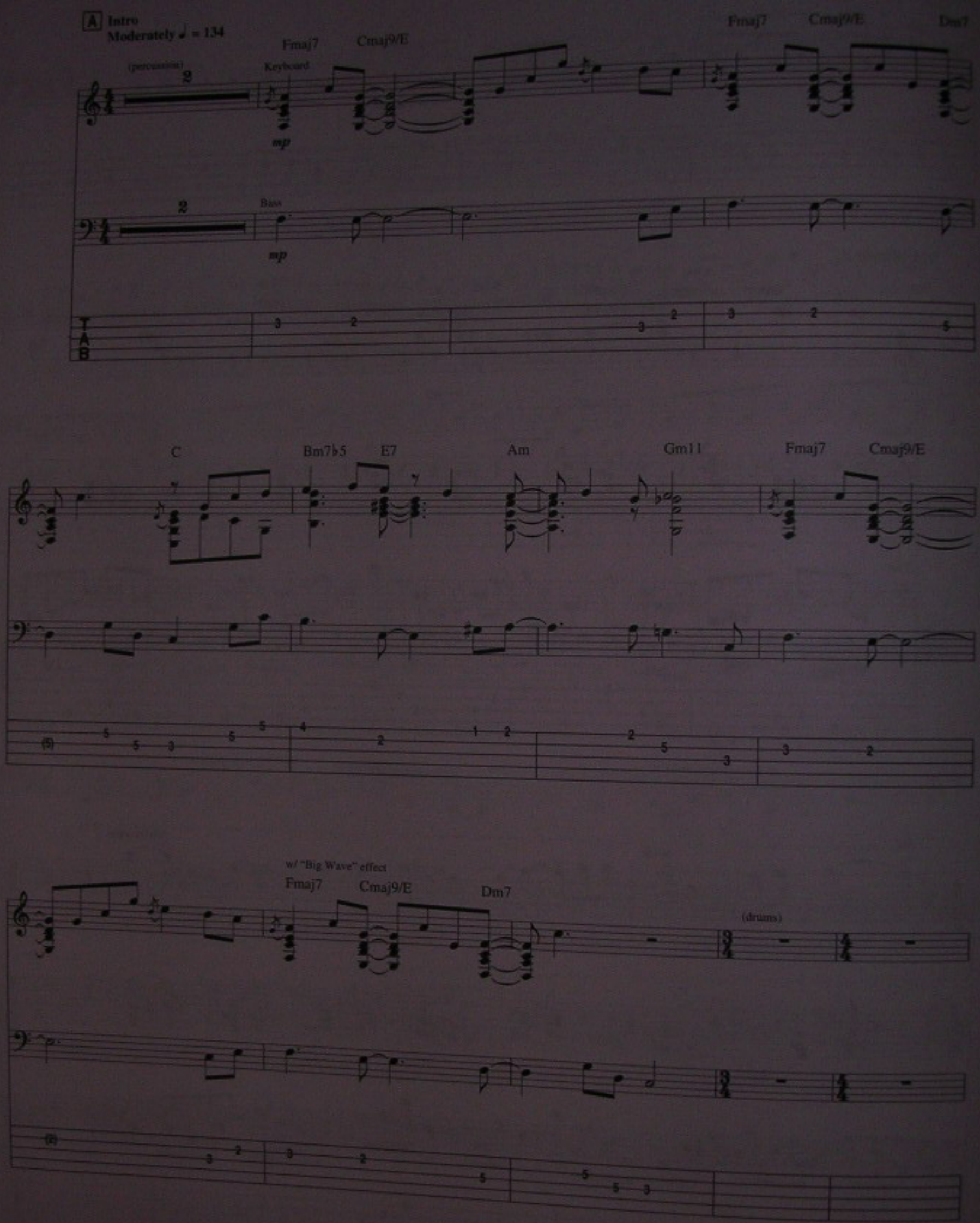
Coda 2





The Big Wave

Written by Gary Willis



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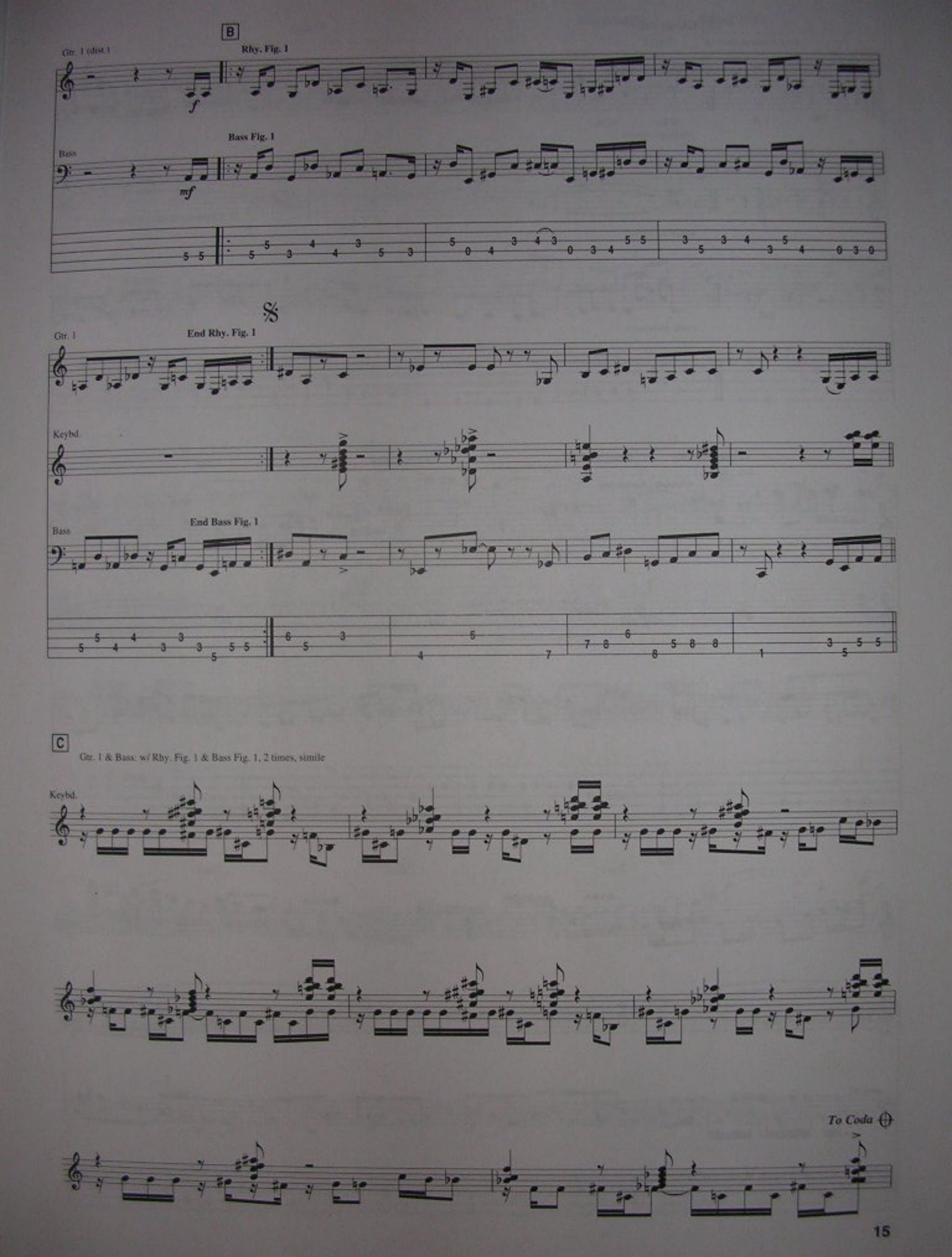
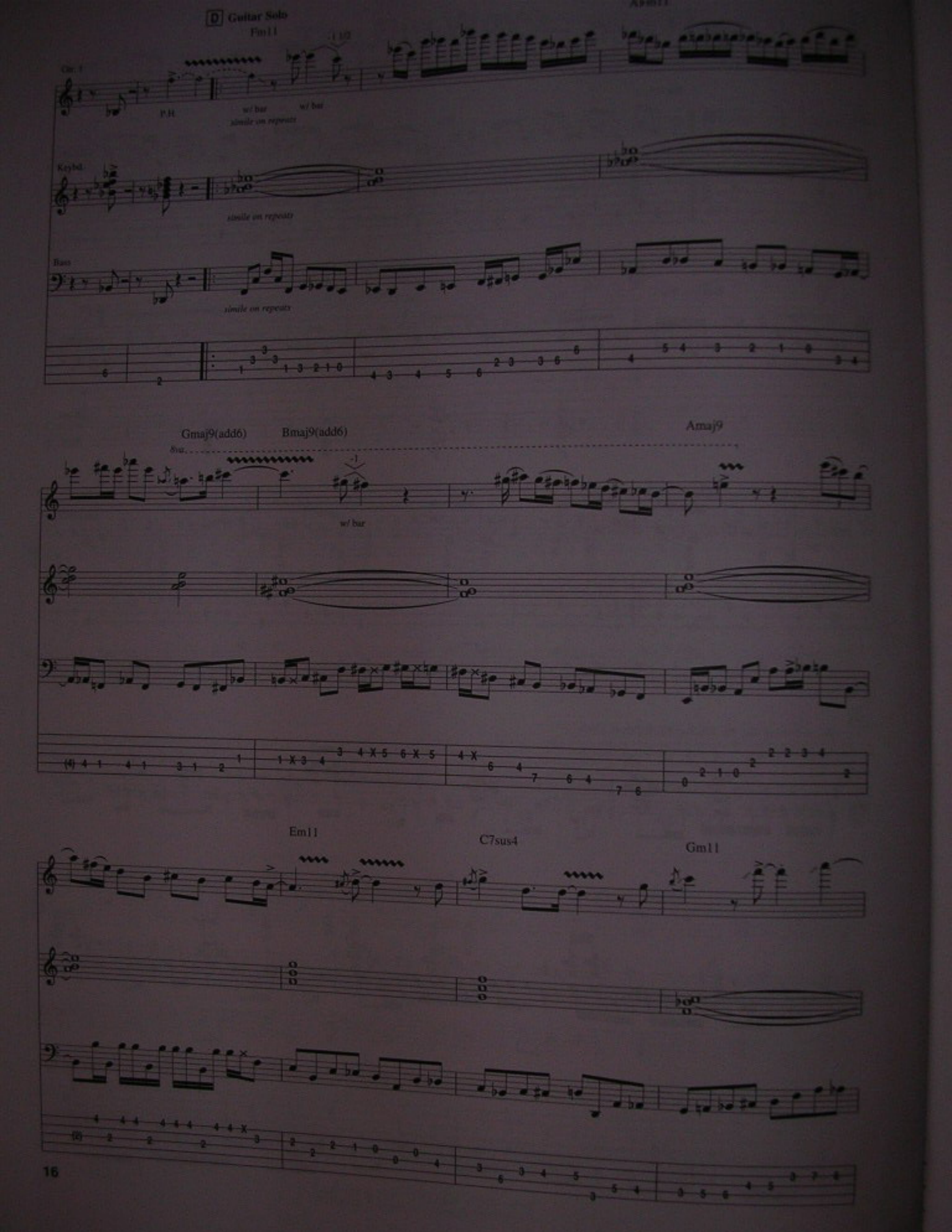
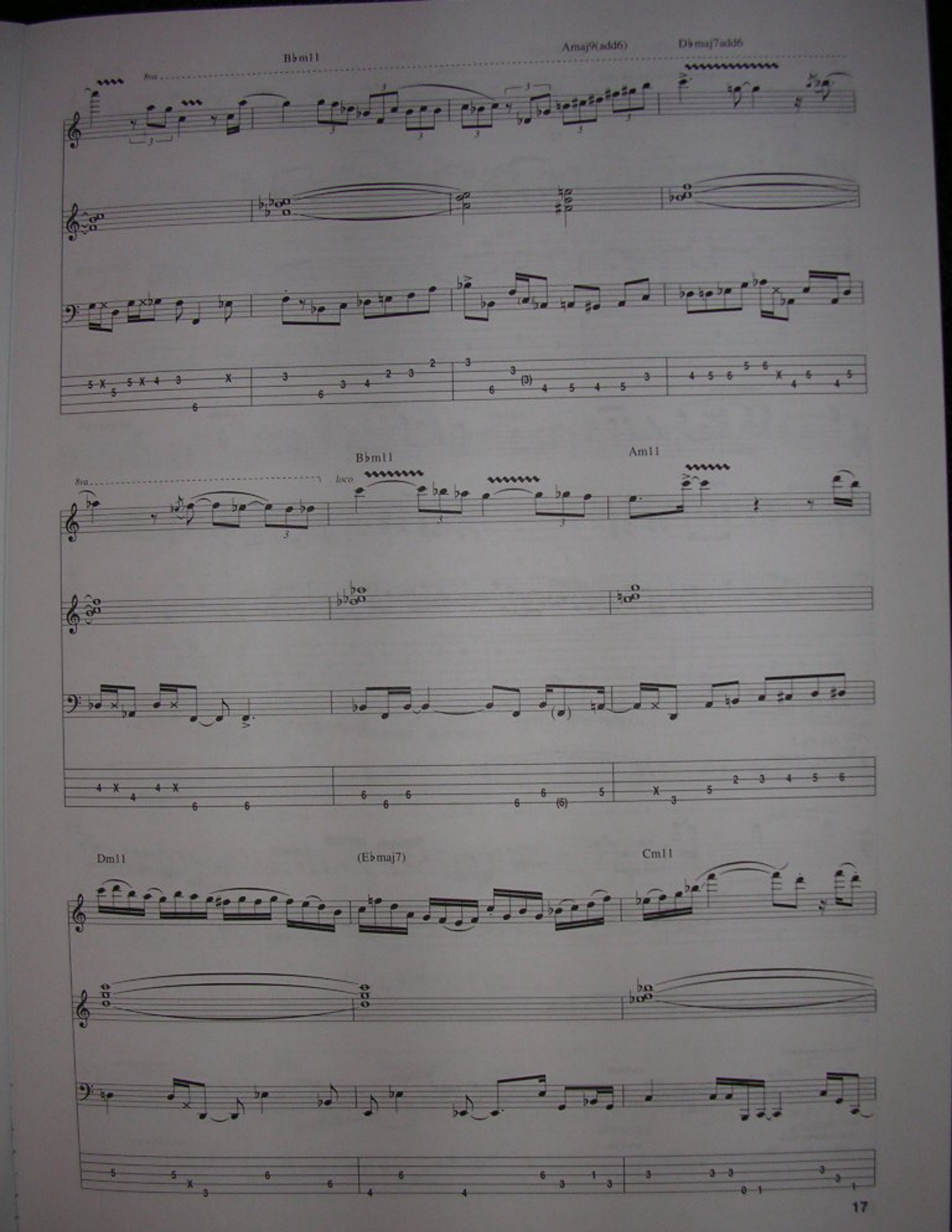
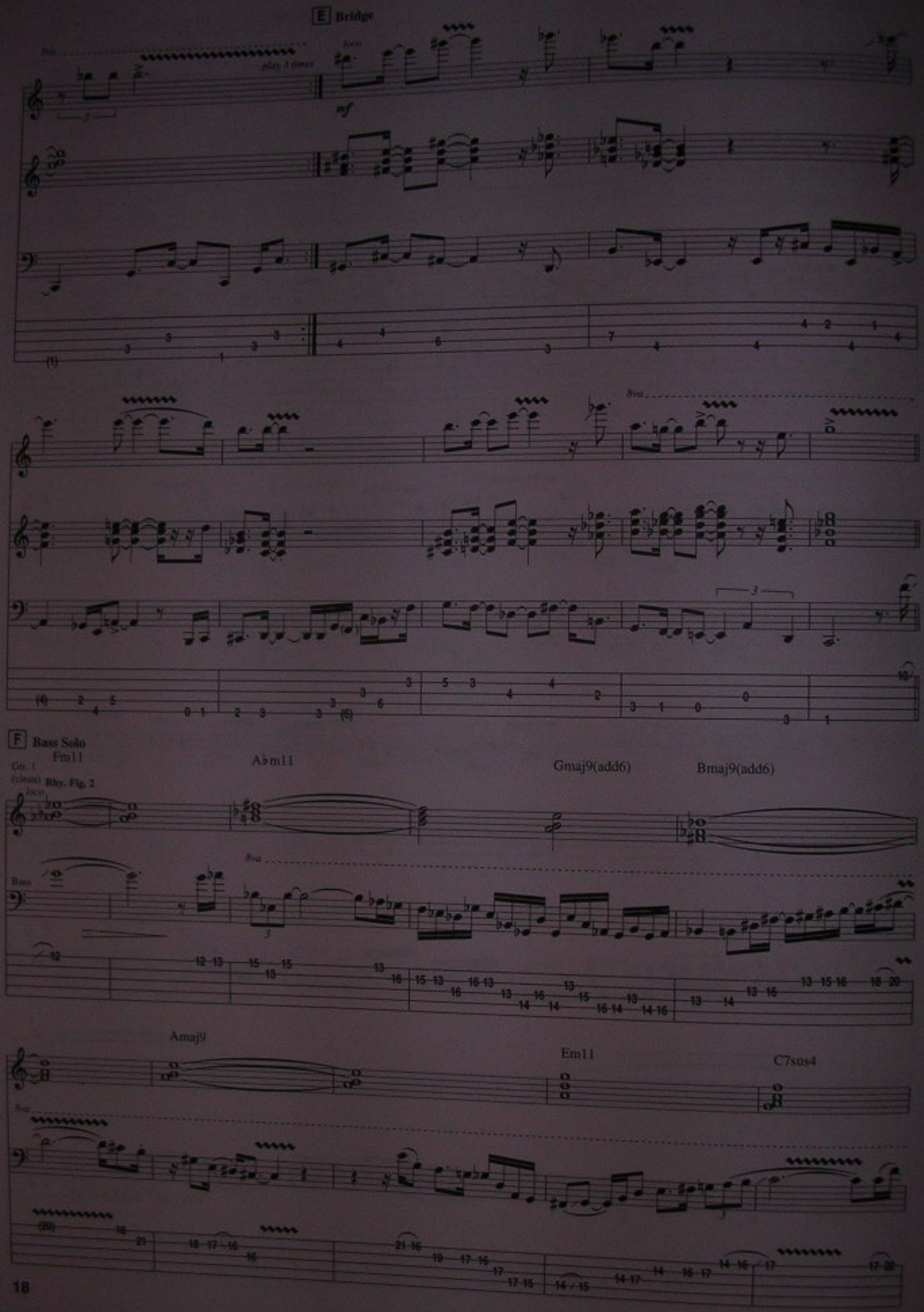
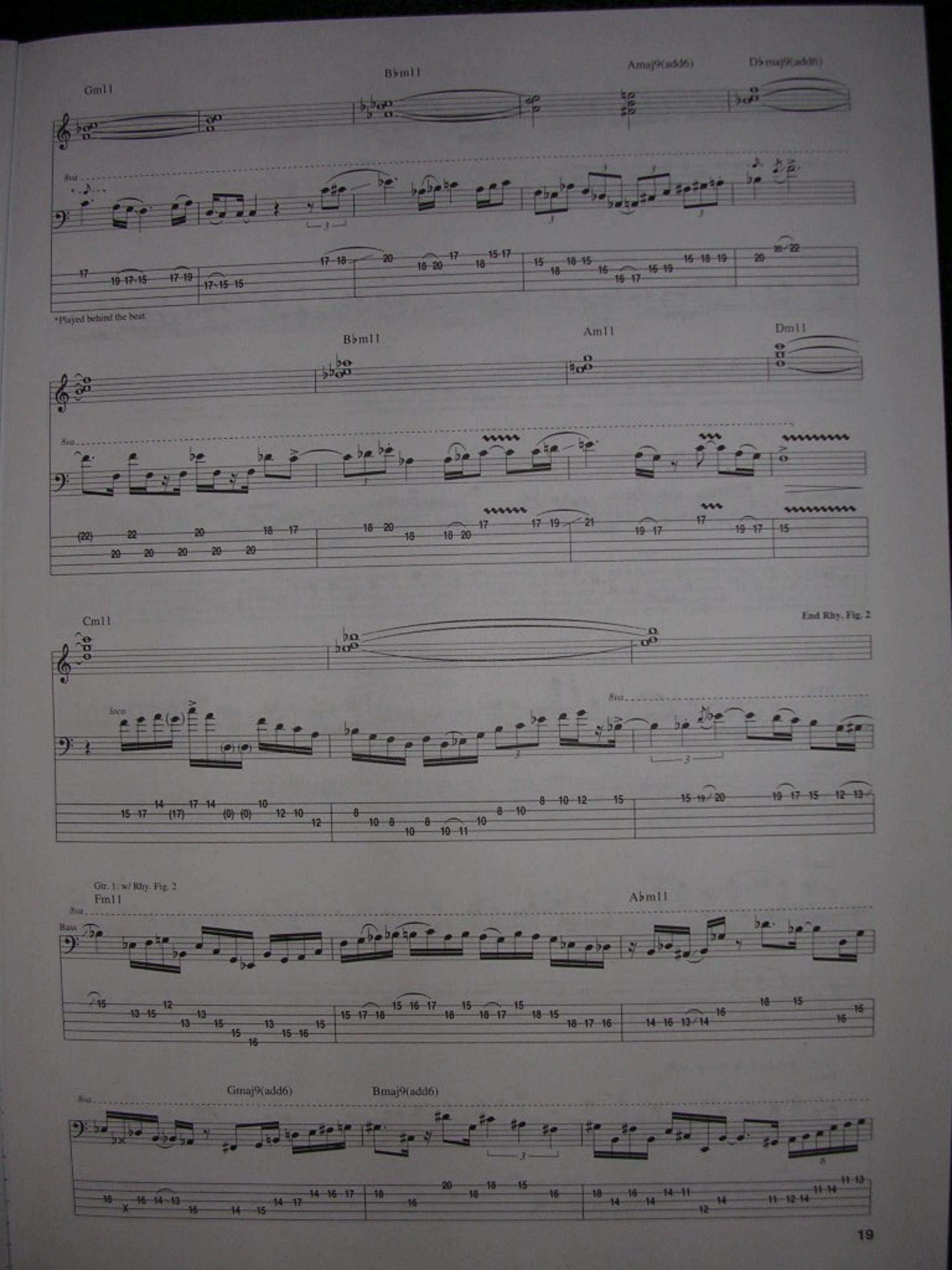

B
Gtr. 1 (dist.)
Rhy. Fig. 1
f
Bass
Bass Fig. 1
mf
Gtr. 1
End Rhy. Fig. 1
Keybd.
Bass
End Bass Fig. 1
C
Gtr. 1 & Bass: w/ Rhy. Fig. 1 & Bass Fig. 1, 2 times, simile
Keybd.
To Coda


D Guitar Solo
Fm11
Am11
Gr. 1
P.H.
w/ bar
w/ bar
simile on repeats
Keybd.
simile on repeats
Bass
simile on repeats
Gmaj9(add6)
Bmaj9(add6)
Amaj9
8va
w/ bar
Em11
C7sus4
Gm11
16


B♭m11
Amaj9(add6)
D♭maj7add6
8va
B♭m11
loco
Am11
Dm11
(E♭maj7)
Cm11


E Bridge
8va
play 3 times
loco
mf
8va
F Bass Solo
Fm11
Gtr. 1
(clean)
Rhy. Fig. 2
loco
A♭m11
Gmaj9(add6)
Bmaj9(add6)
Bass
8va
Amaj9
Em11
C7sus4
8va


Gm11
B♭m11
Amaj9(add6)
D♭maj9(add6)
8va
*Played behind the beat.
B♭m11
Am11
Dm11
8va
Cm11
End Rhy. Fig. 2
loco
8va
Gtr. 1: w/ Rhy. Fig. 2
Fm11
8va
Bass
A♭m11
8va
Gmaj9(add6)
Bmaj9(add6)

Amaj9

8va

C7sus4

Gm11

Bbm11

8va

Amaj9(add6)

Dbmaj9(add6)

loco

Bbm11

Am11

Dm11

Ebmaj7

loco

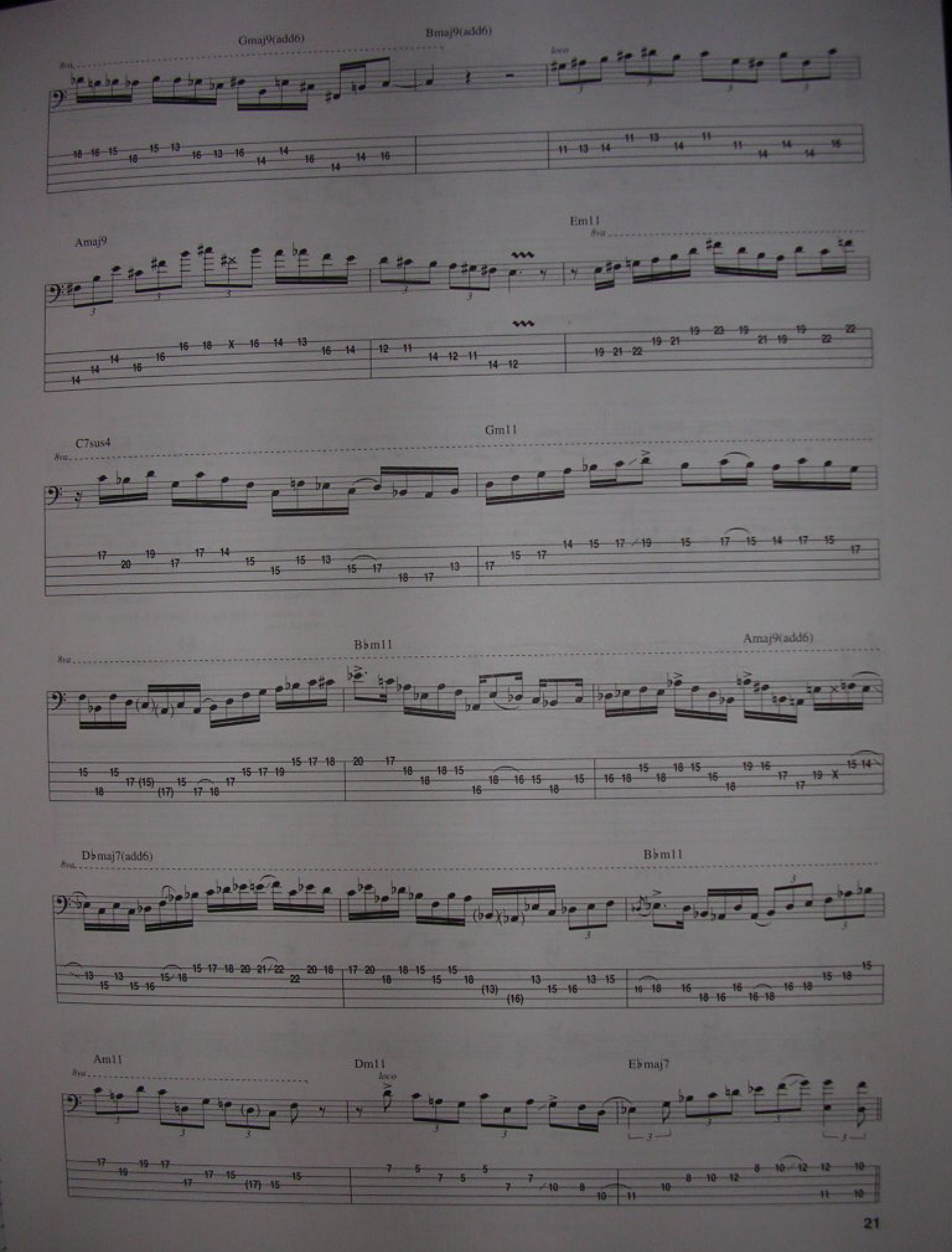
Cm11

Gtr. 1: w/ Rhy. Fig. 2, 1st 20 meas., simile

Fm11

Abm11

8va


Gmaj9(add6)
Bmaj9(add6)
loco
Amaj9
Em11
C7sus4
Gm11
B♭m11
Amaj9(add6)
D♭maj7(add6)
B♭m11
Am11
Dm11
loco
E♭maj7

G

Gtr. 1 tacet

Keybd.

Cm11

Am11

Bass

Am11

Cm11

H **Drum Solo** *on cue: D.S. al Coda*

Gtr. 1 & Bass: w/ Rhy. Fig. 1 & Bass Fig. 1, 10 times, simile
(Keybd. tacet)

Am11

40

40

Coda

Gtr. 1

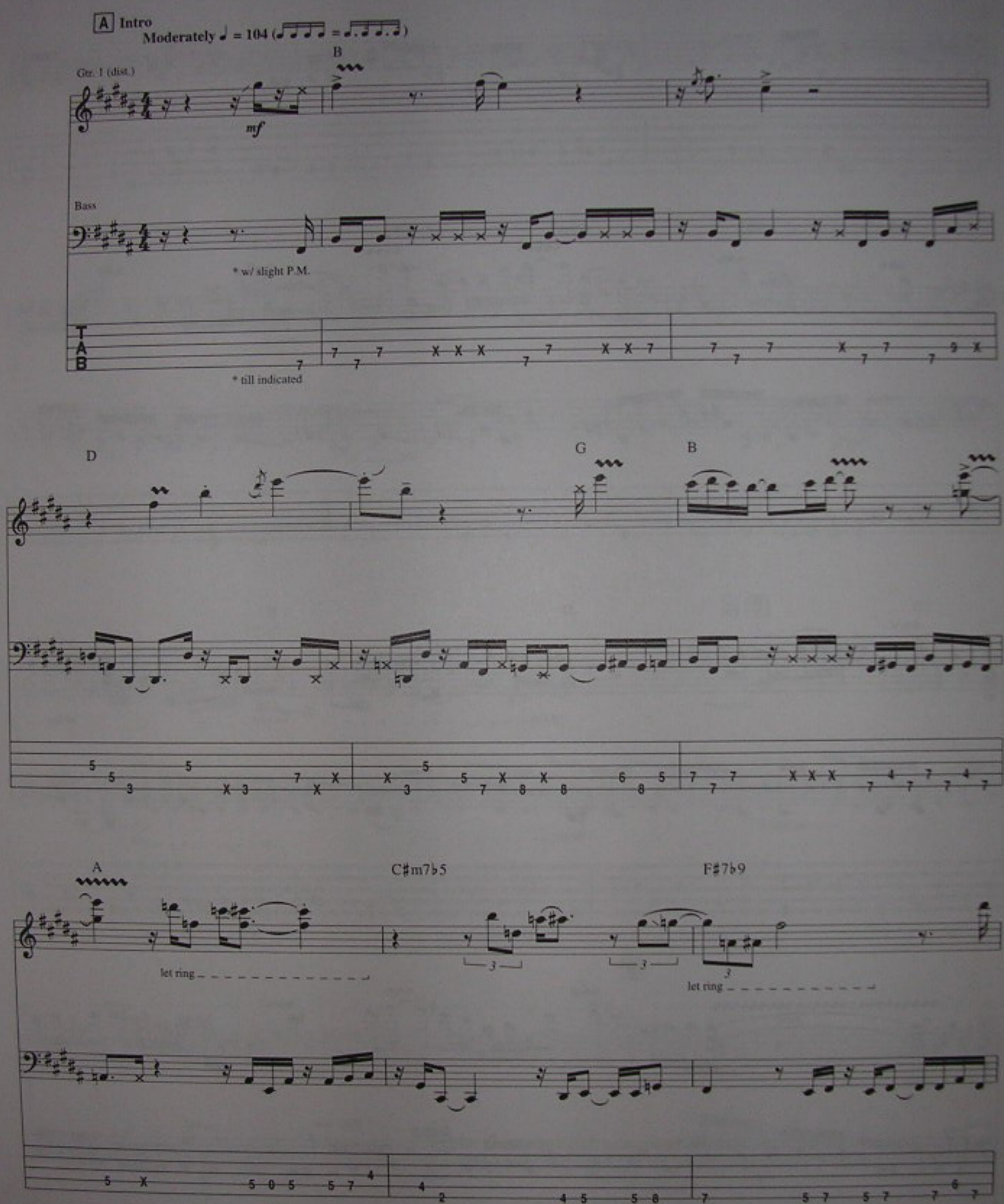
mf

Keybd.

Bass

Canine

Written by Gary Willis



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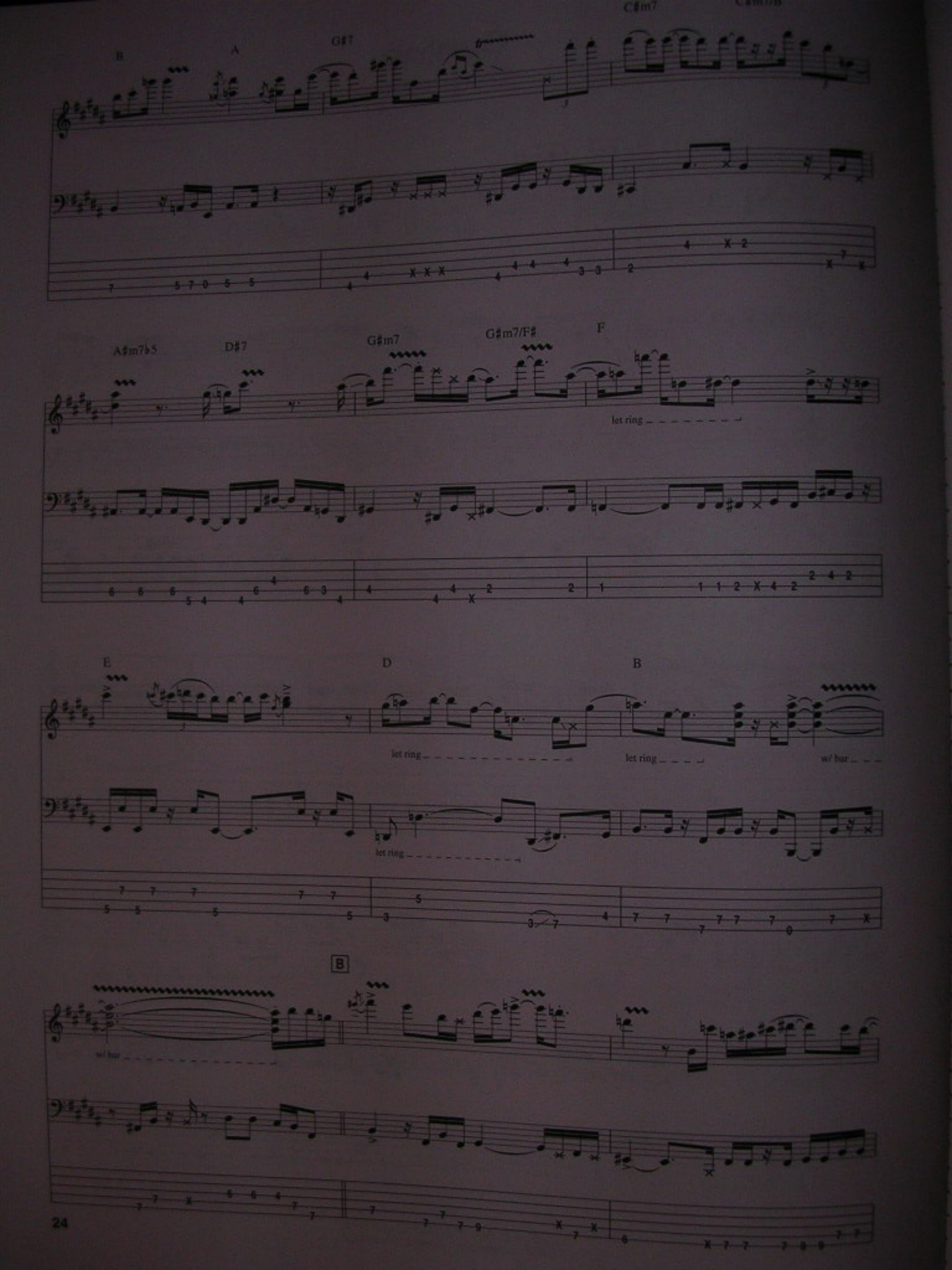
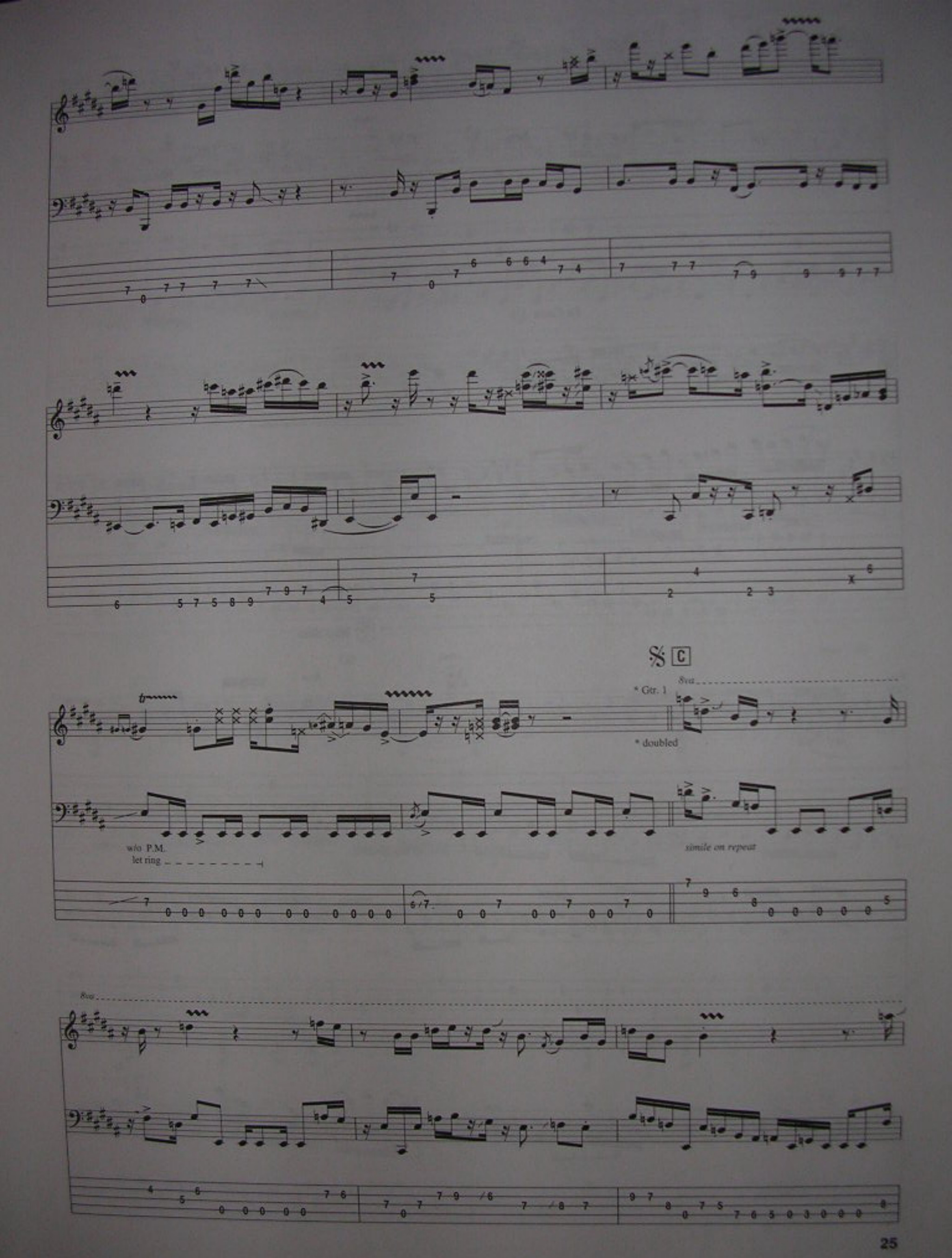

B
A
G#7
C#m7
C#m7/B
A#m7b5
D#7
G#m7
G#m7/F#
F
let ring
E
D
let ring
let ring
B
let ring
let ring
w/ bar
w/ bar
B


C
* Gtr. 1
8va
* doubled
w/o P.M.
let ring
simile on repeat
8va

let ring

To Coda

P.M.

D Bass Solo

Gtr. 1 tacet

Bass

P.M.

16ma

* Harm.

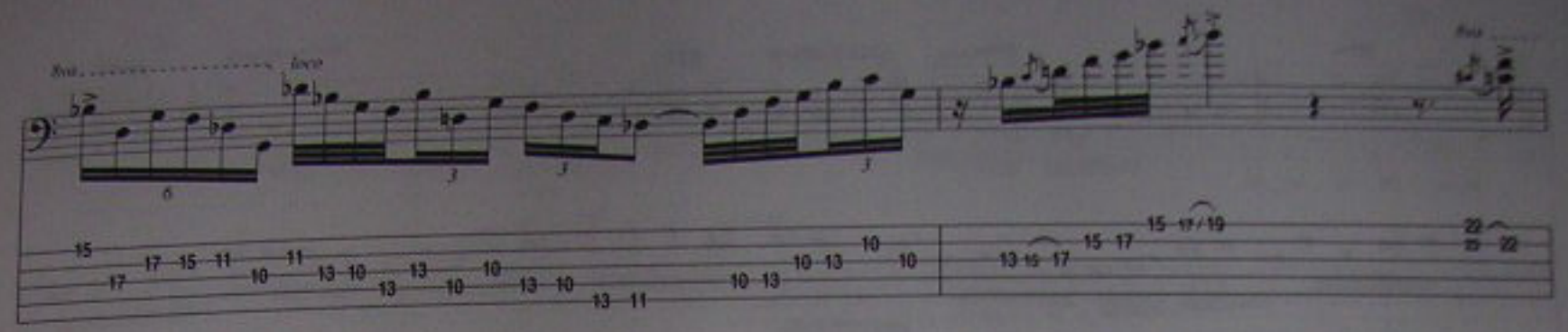
G7

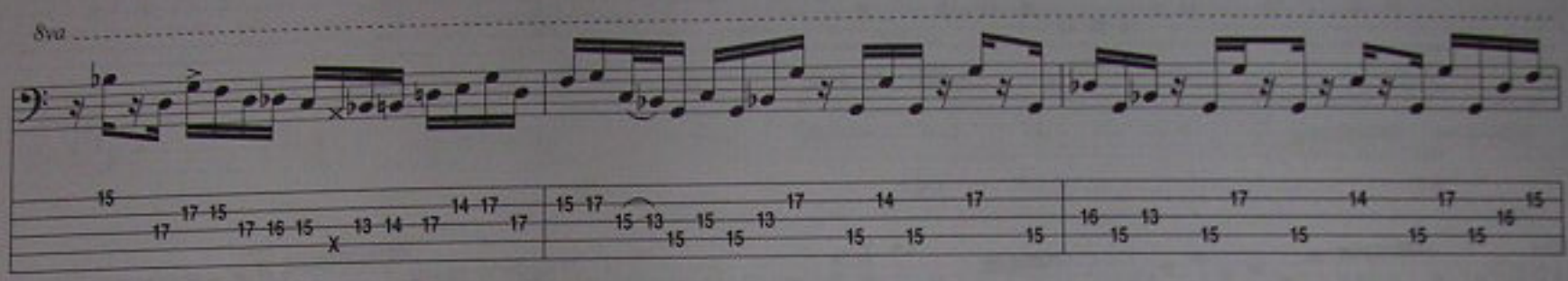
loco

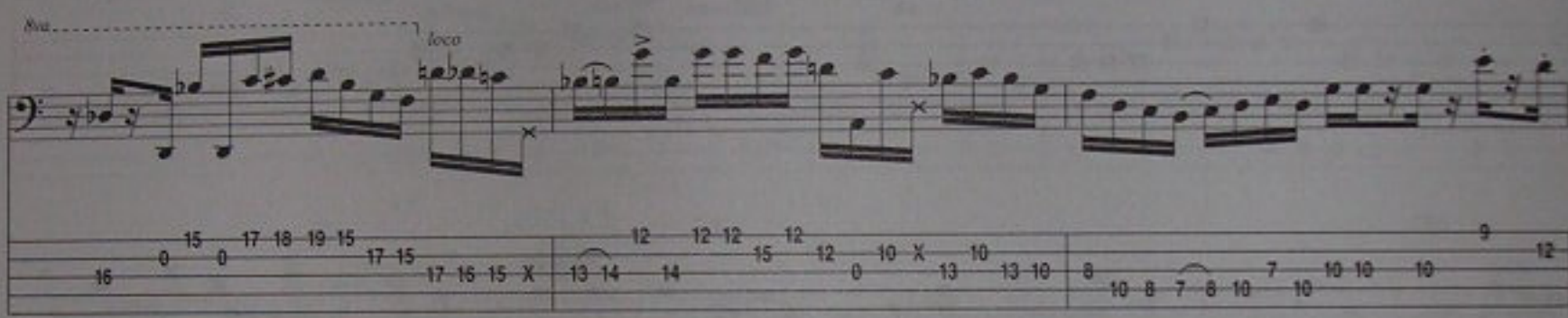
* Harmonic located between 2nd & 3rd frets.

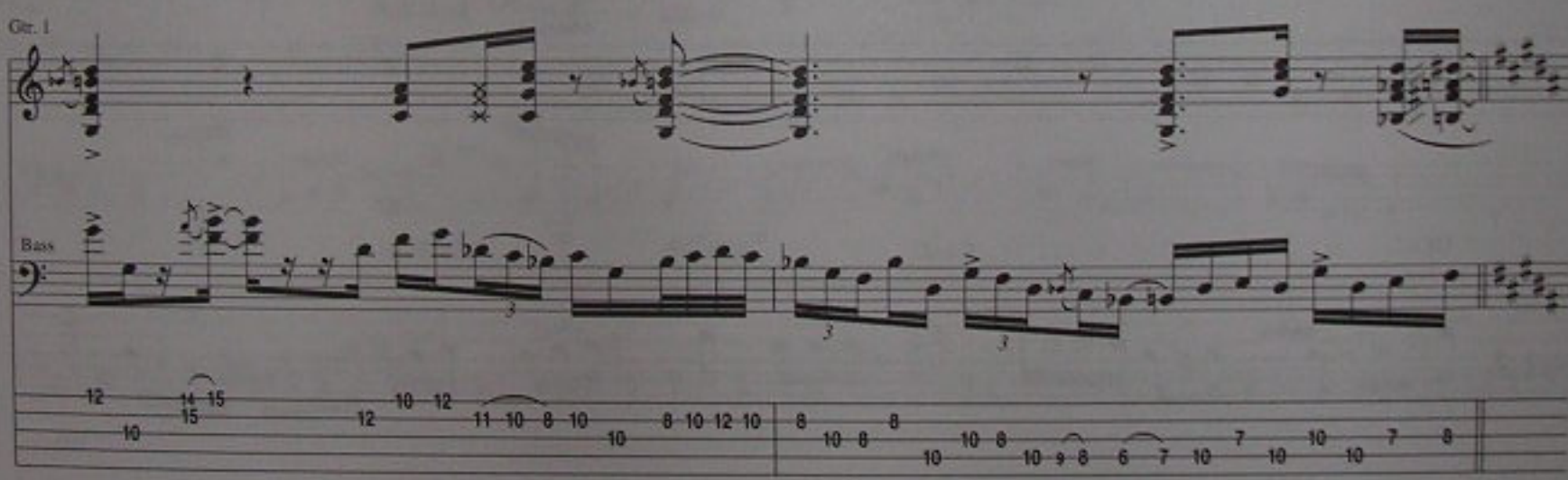
Harm.

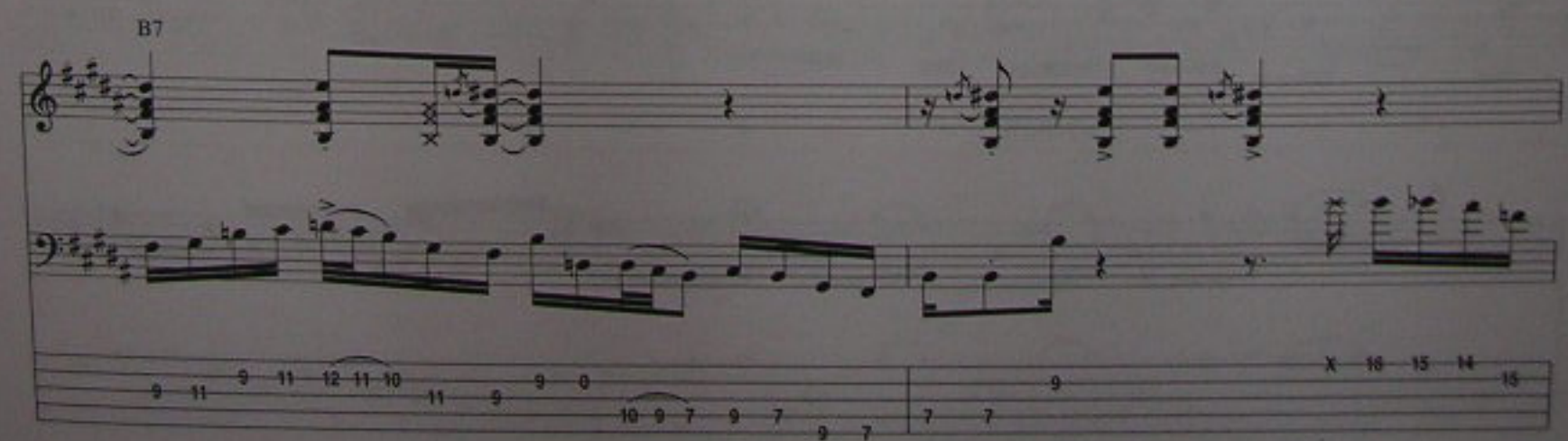
8va


8va
loco
8va


8va


8va
loco


Gtr. 1
Bass


B7

D7

Bass

Gtr. 1, cont. simile

B7

G♯7

Harm.

C♯7

F♯7

B7

A7

G♯+7

C♯m7

C♯m7/B

A♯m7♭5

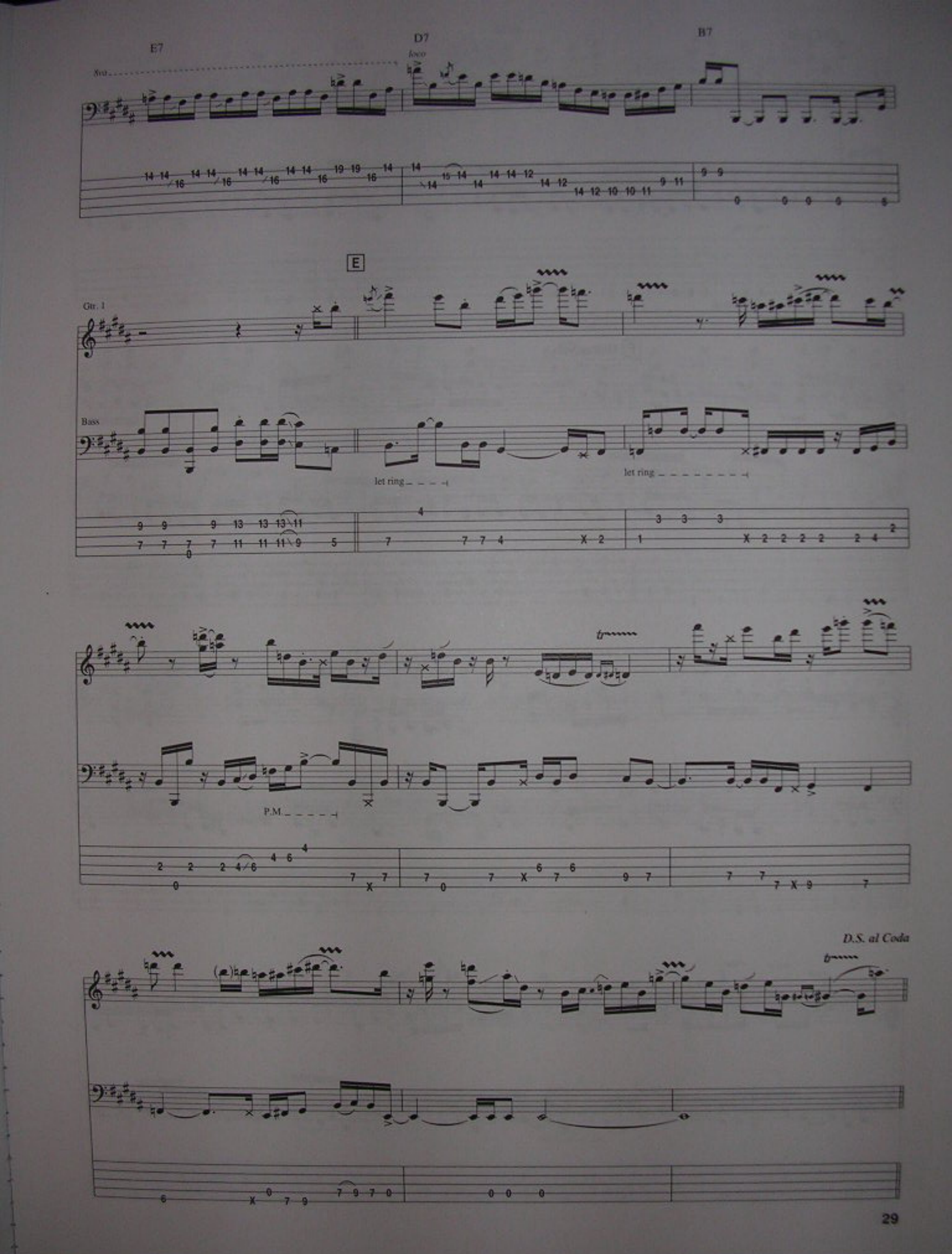
D♯7

H.H.

G♯m7

G♯m7/F♯

F7


E7
D7
B7
Fuz
loco
E
Gtr. 1
Bass
let ring
let ring
P.M.
D.S. al Coda

Coda

Gtr 1

G7

Bass

* w/ P.M.

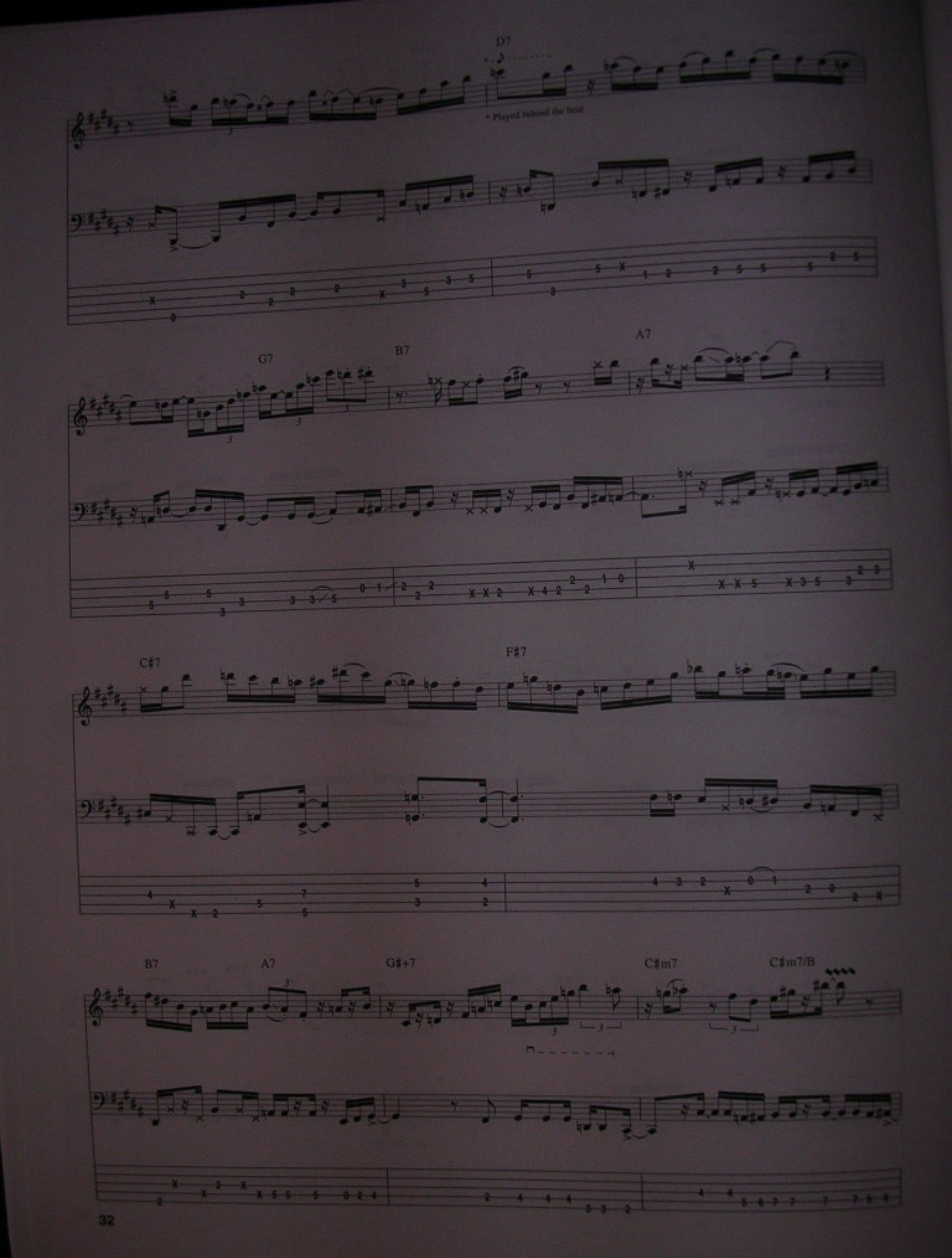
* till indicated

F Guitar Solo

B7

simile on repeat

simile on repeat


D7
* Played behind the beat.
G7
B7
A7
C#7
F#7
B7
A7
G#+7
C#m7
C#m7/B

A♯m7♭5 D♯7 G♯m7 G♯m7/F♯

F7 E7

let ring
w/o P.M.

D7 B7

let ring

let ring

G

let ring

let ring

let ring

let ring

let ring

let ring

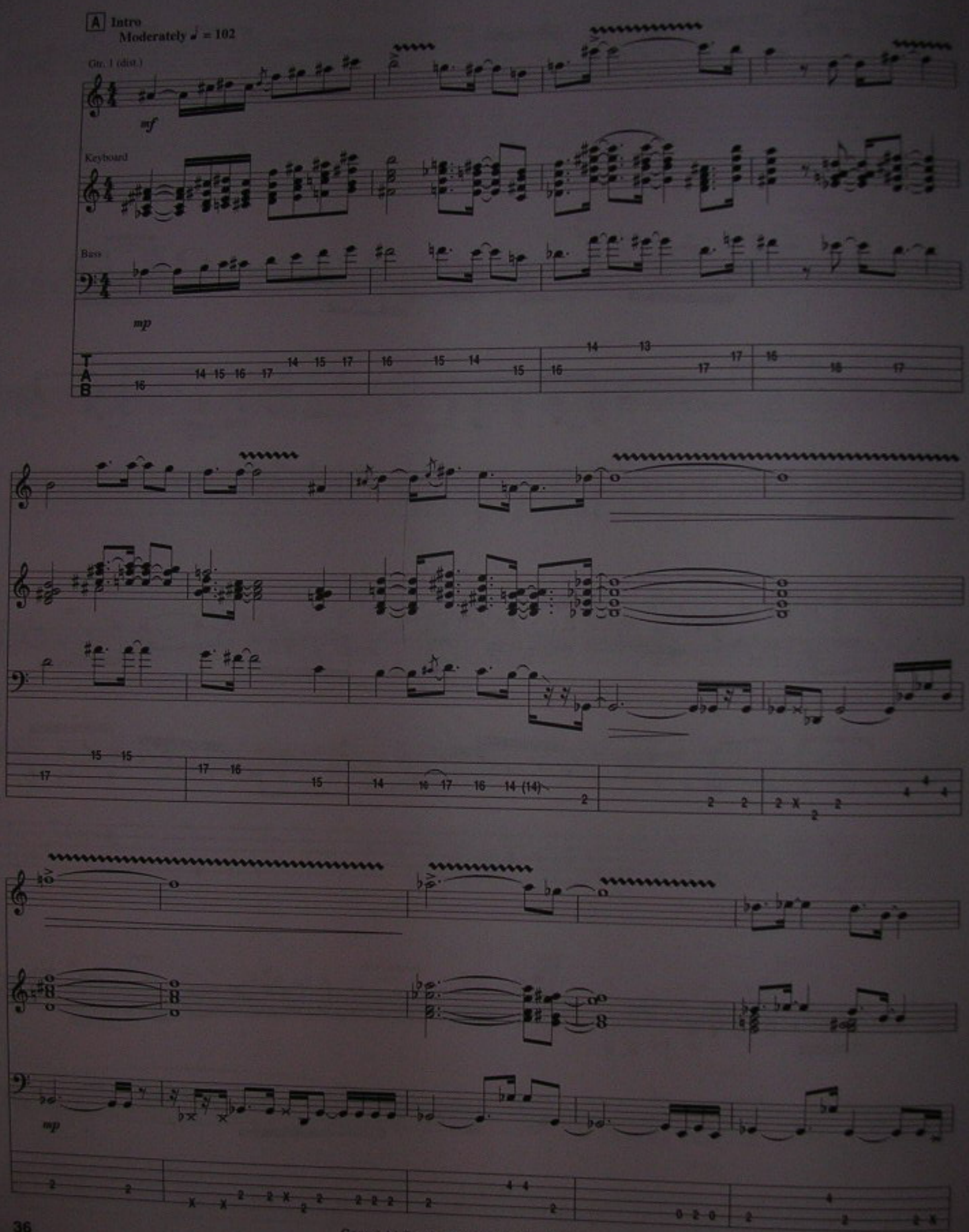
Harm.

let ring

let ring

Dense Dance

Written by Gary Willis



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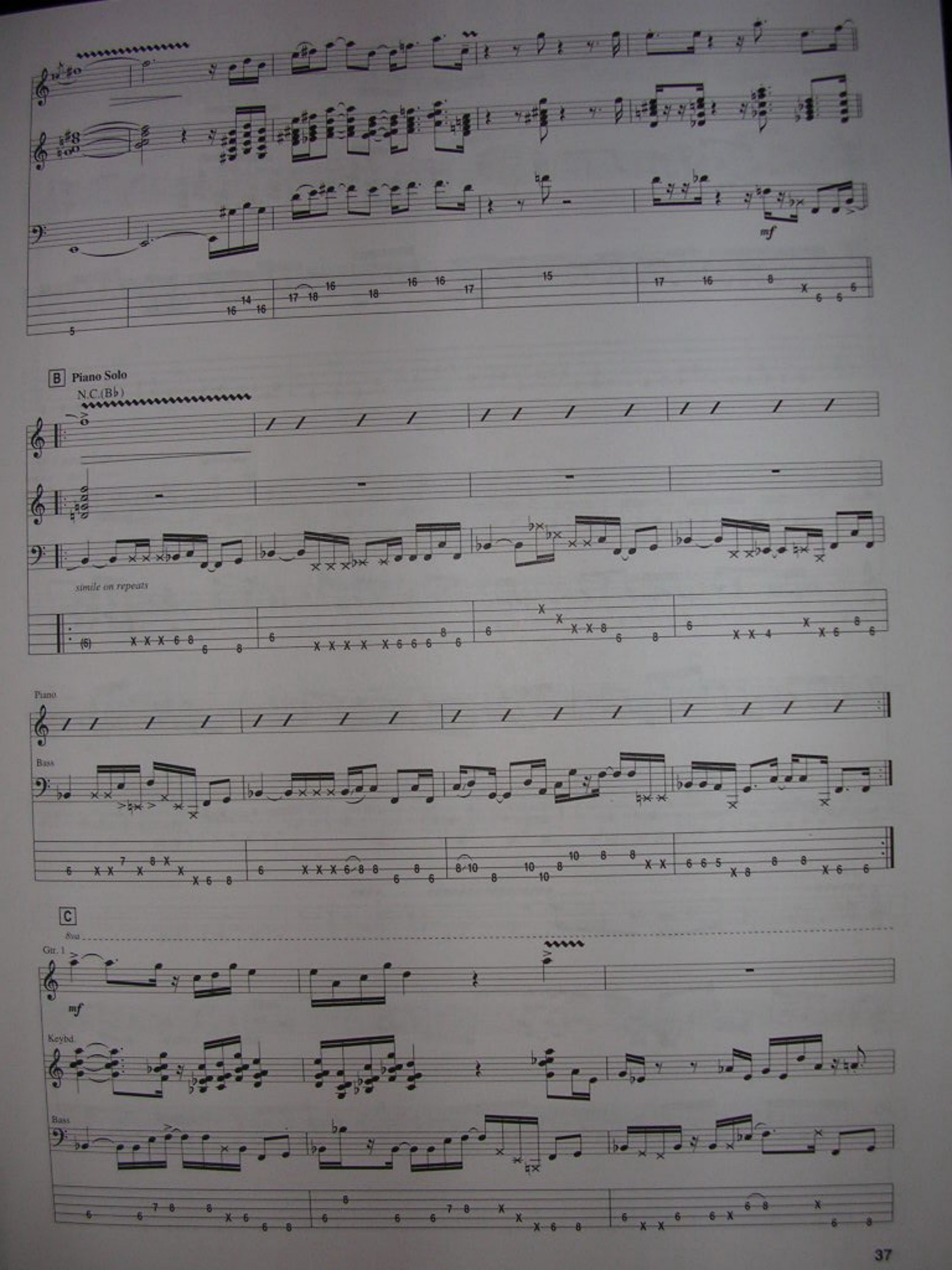
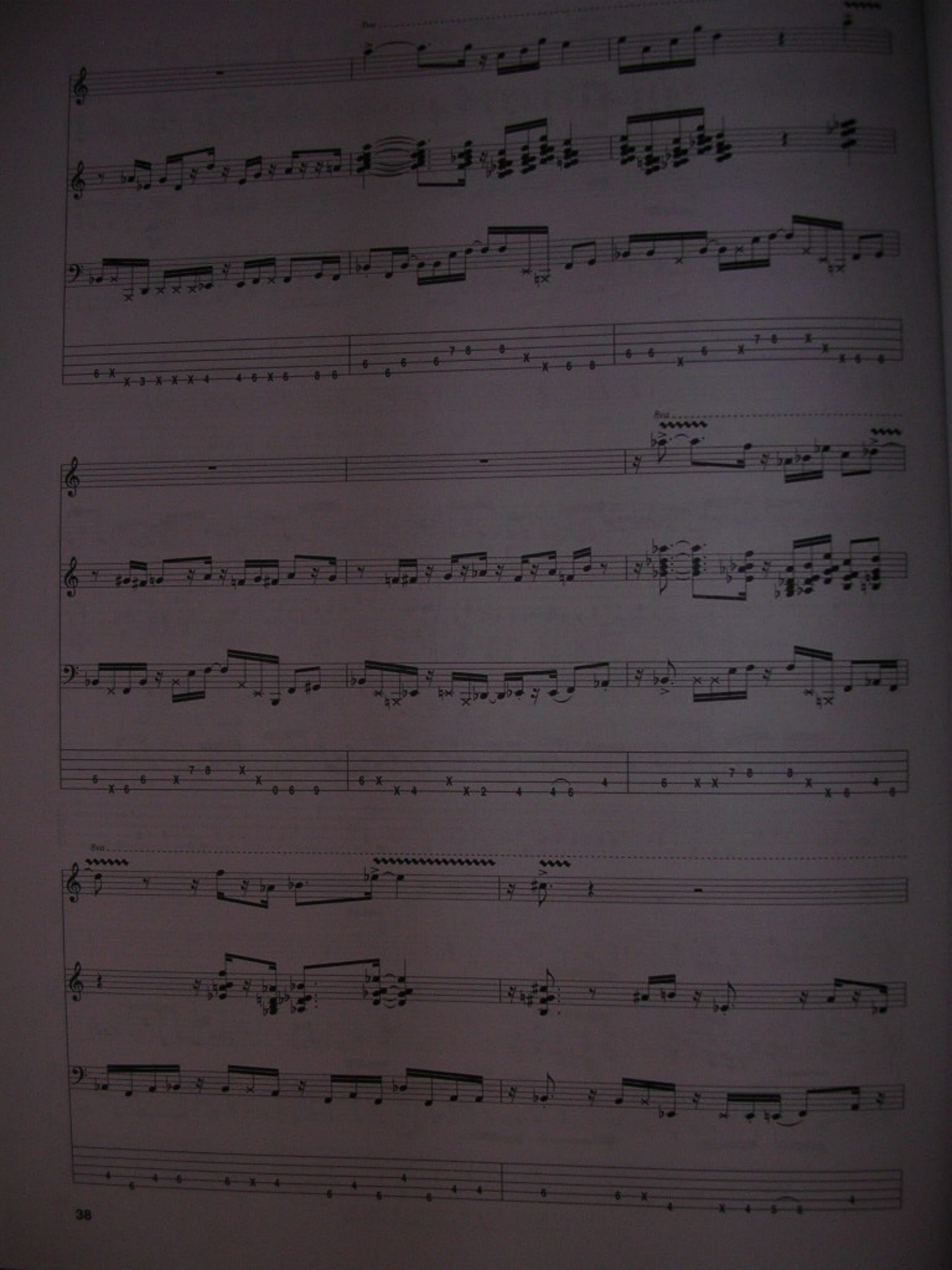
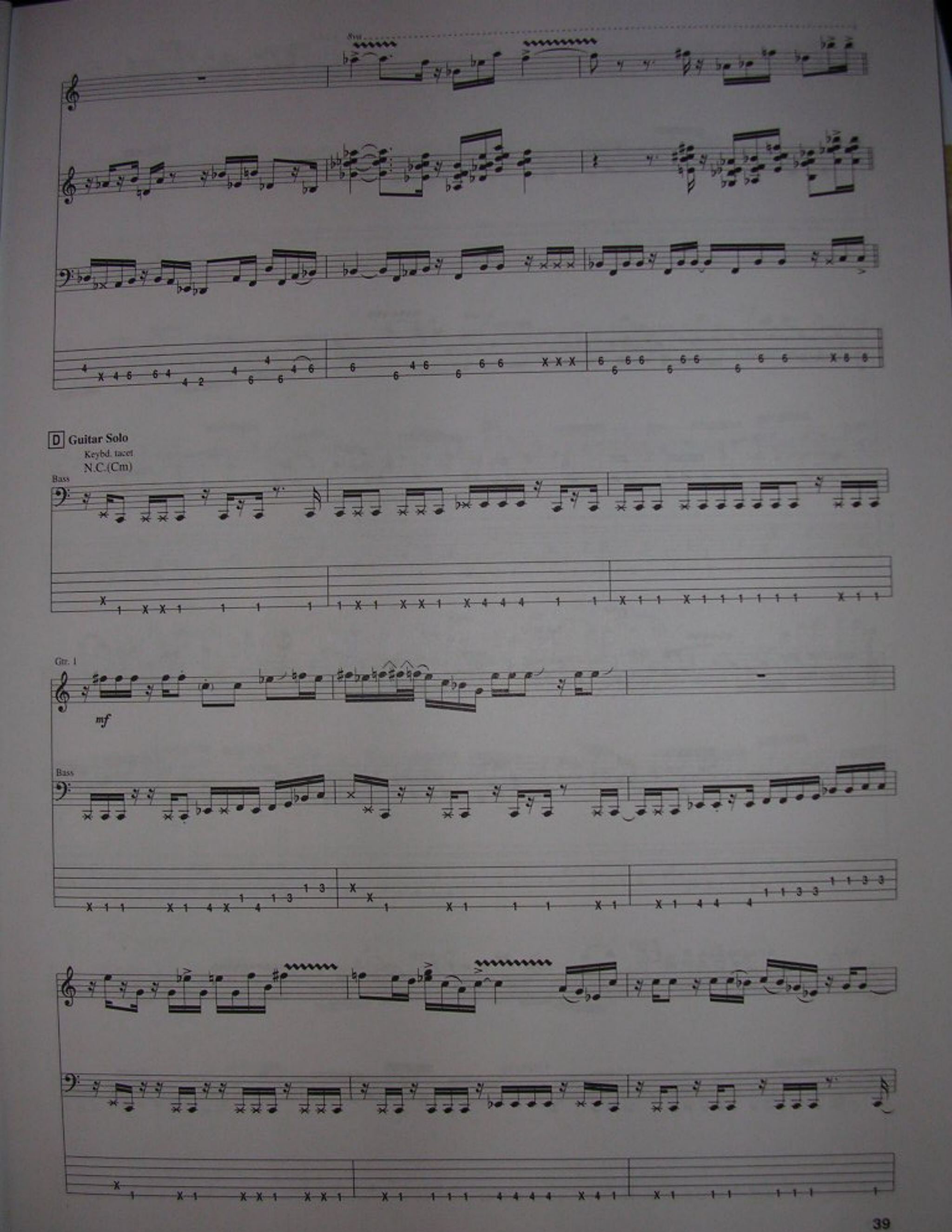
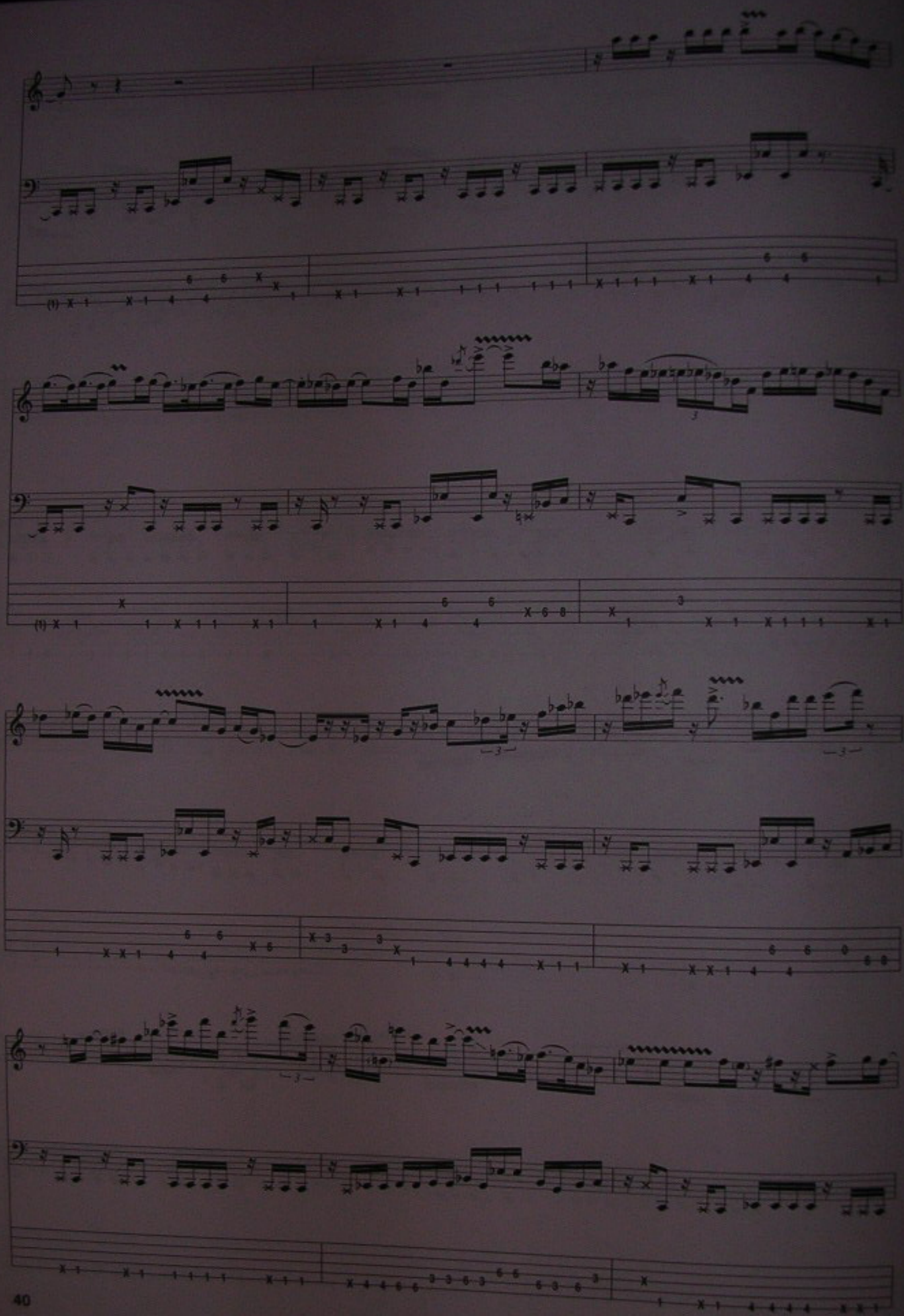
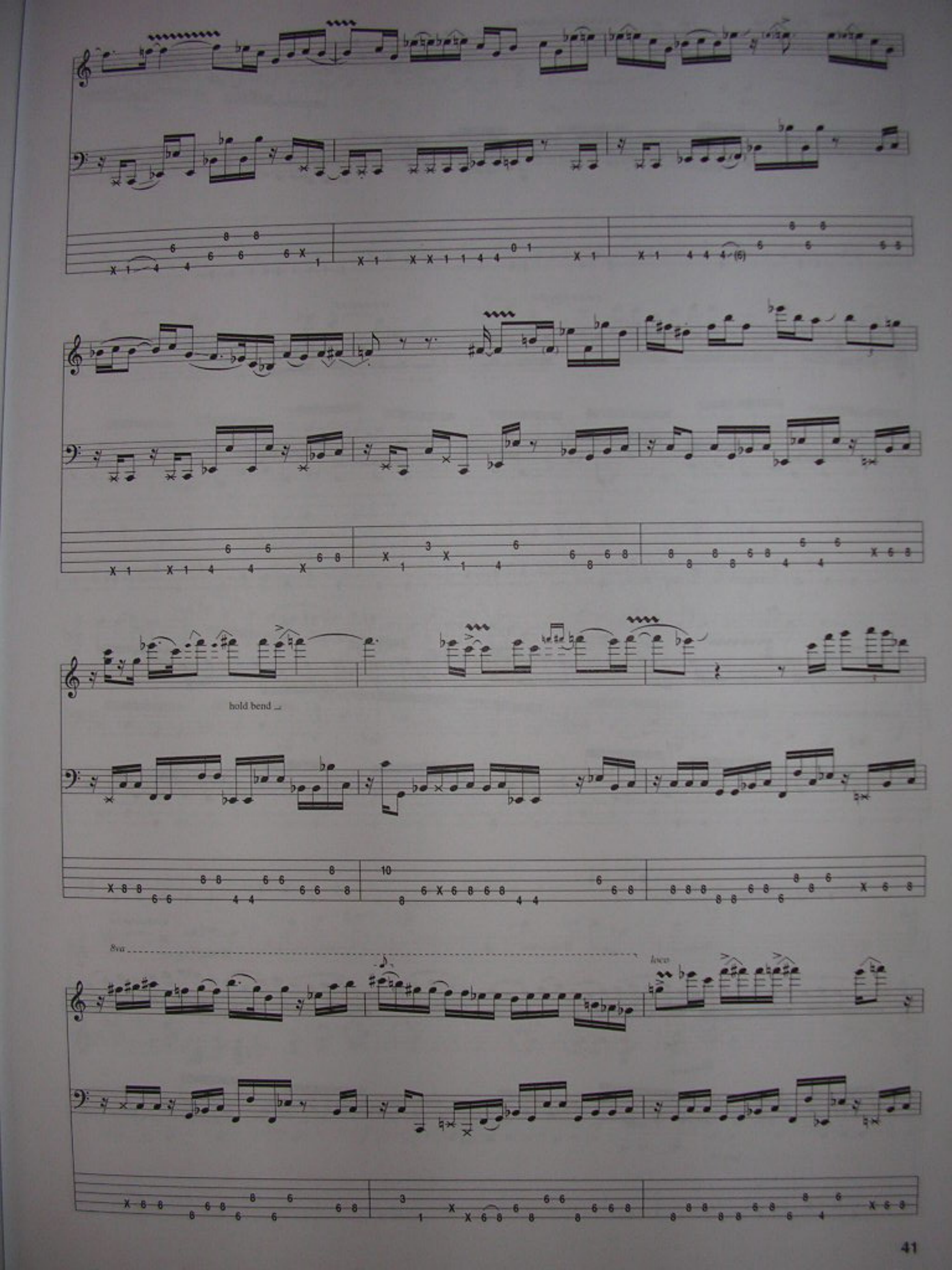
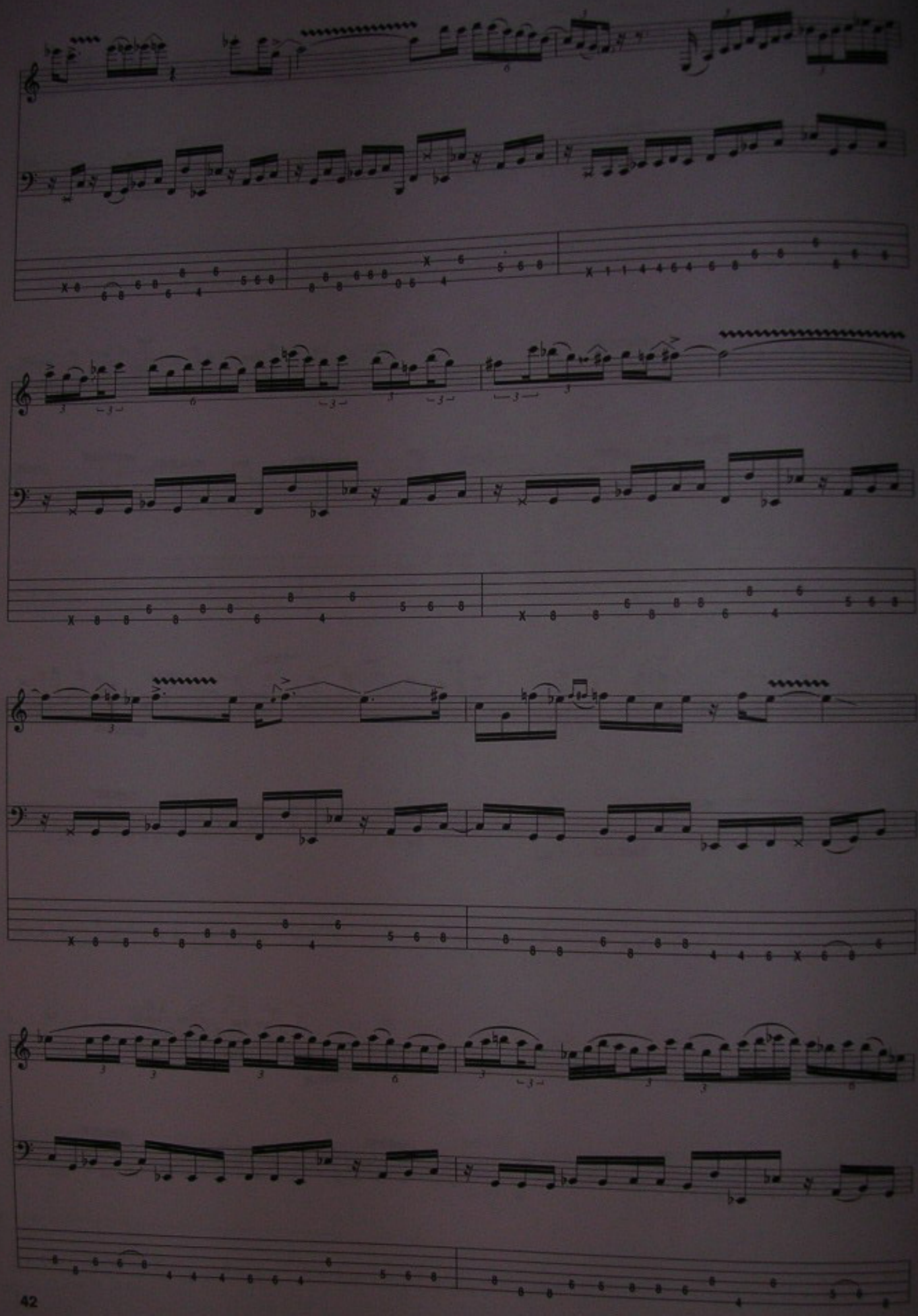

B Piano Solo
N.C.(B♭)
simile on repeats
Piano
Bass
C
8va
Gtr. 1
mf
Keybd.
Bass

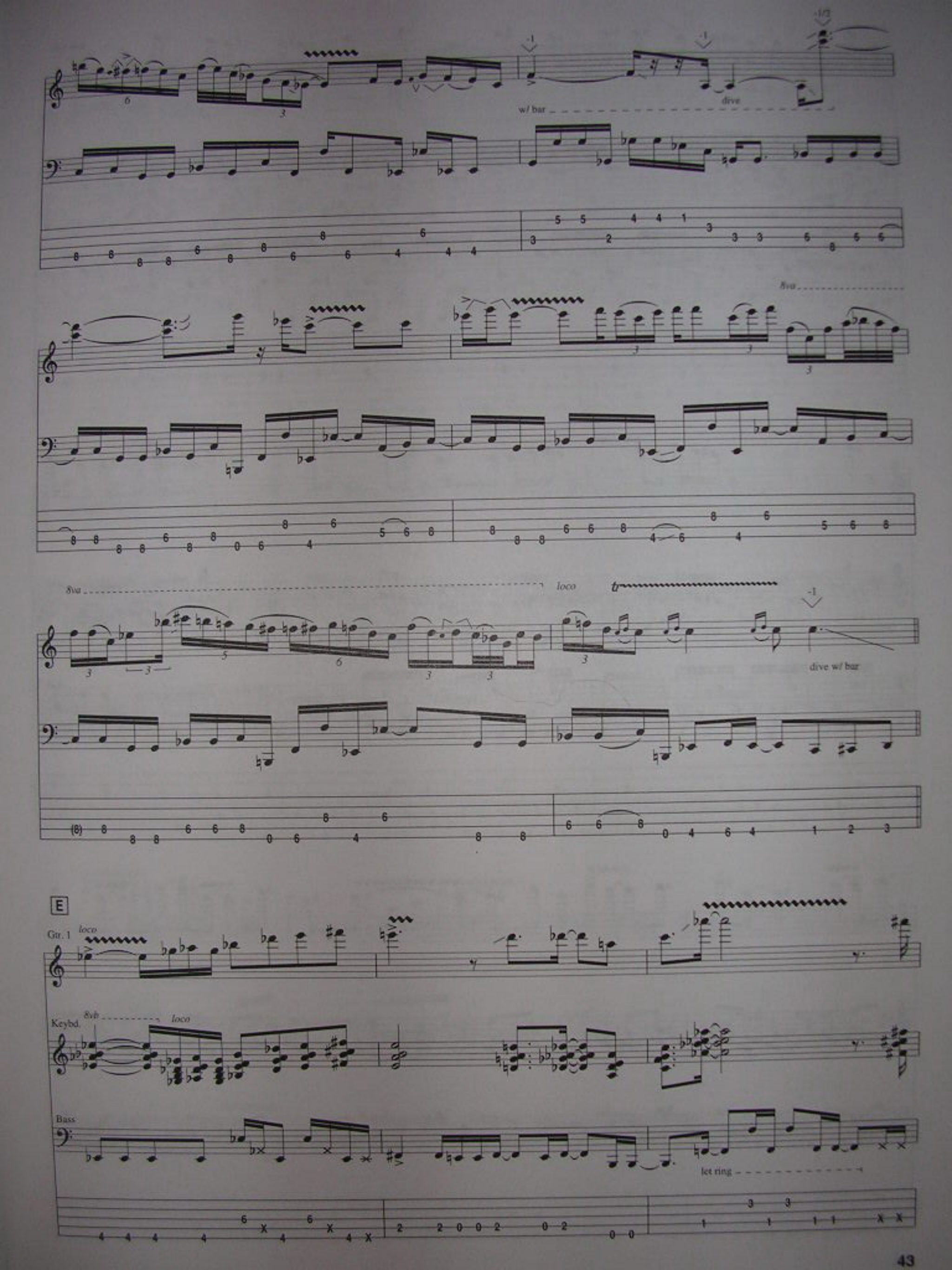

8va
8va
8va

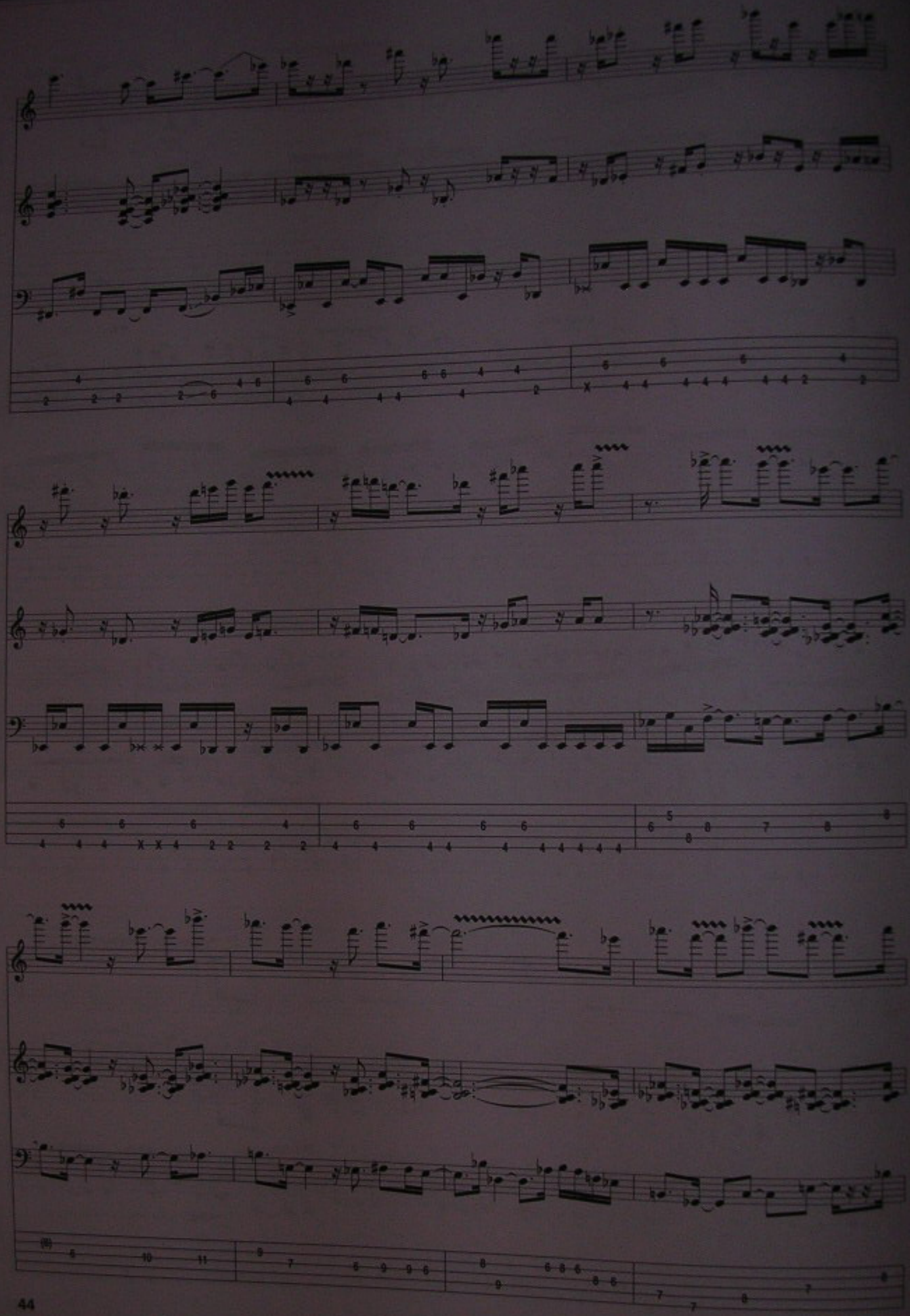

Svn
D Guitar Solo
Keybd. tacet
N.C.(Cm)
Bass
Gtr. 1
mf
Bass

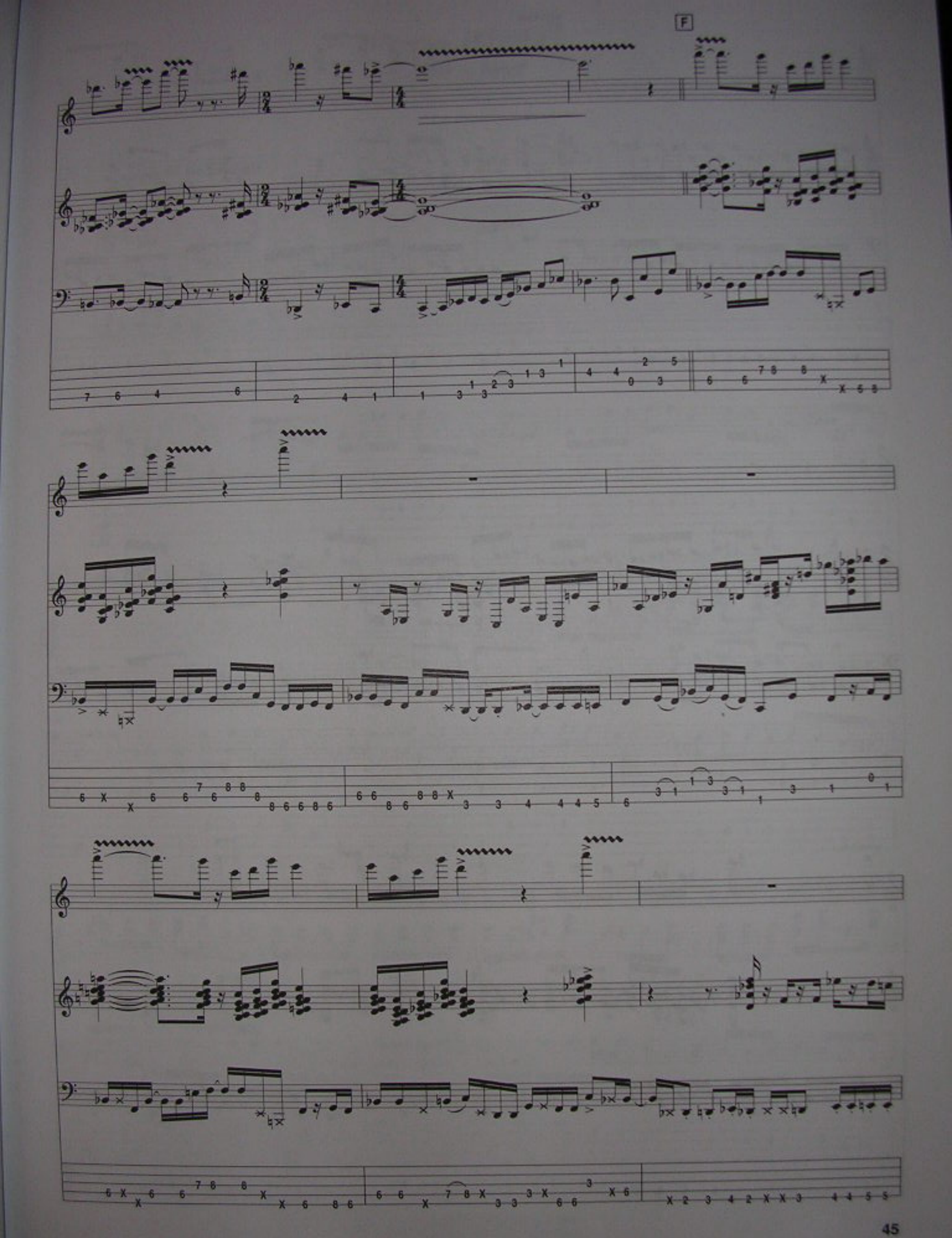


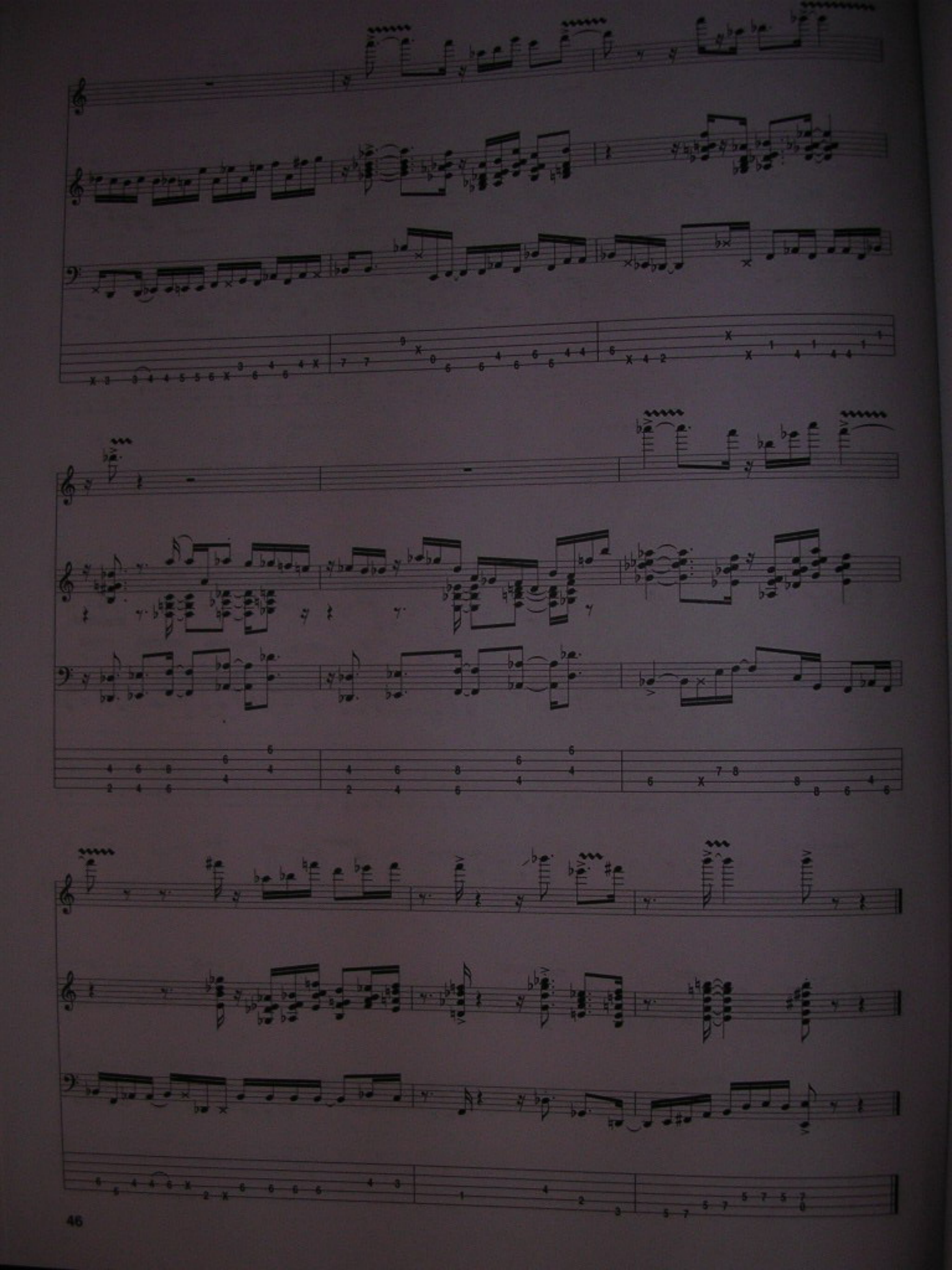

hold bend
8va
loco




w/ bar
dive
8va
8va
loco
dive w/ bar
E
Gtr. 1
loco
Keybd.
8vb
loco
Bass
let ring

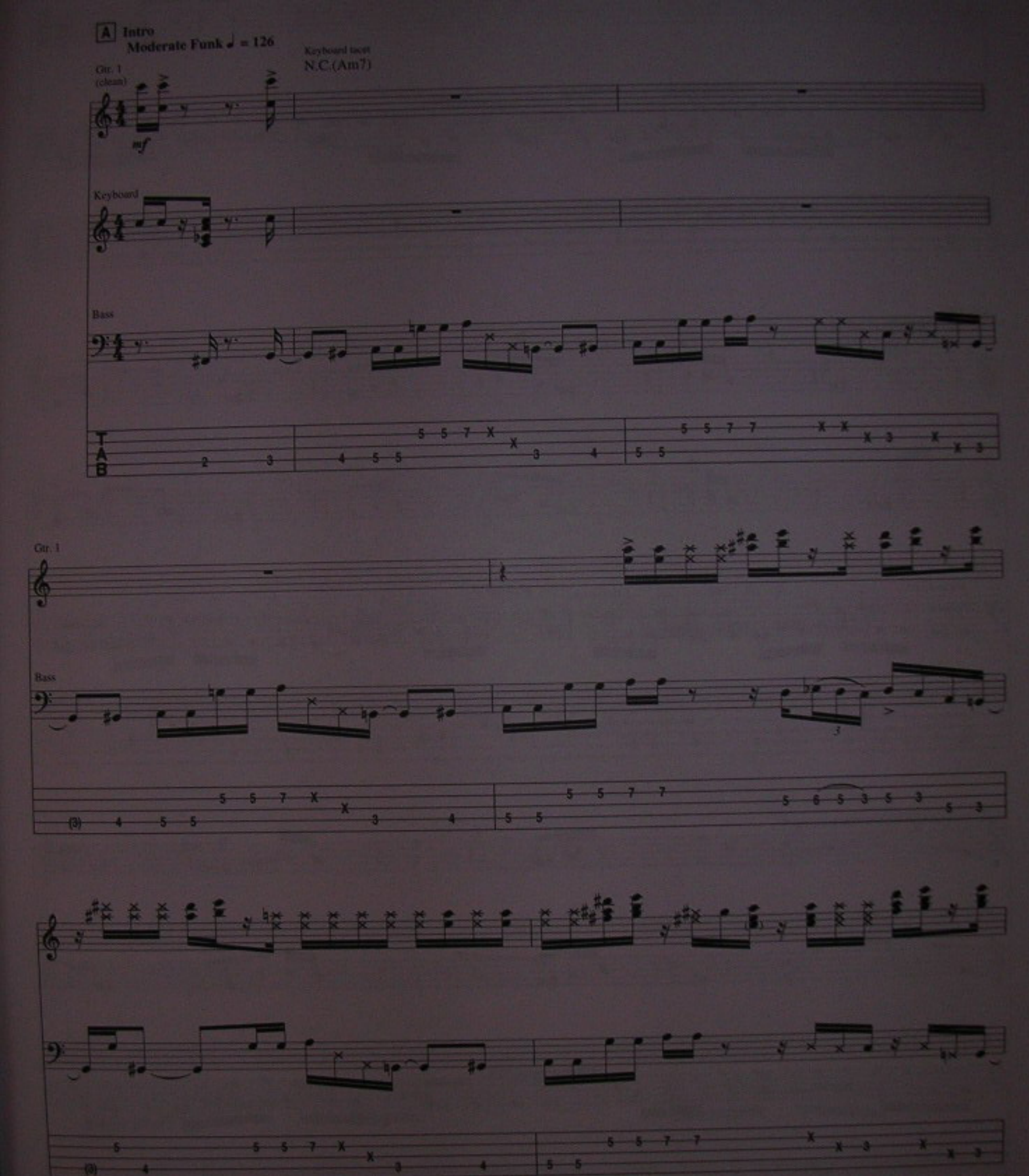



F



Face First

Written by Gary Willis



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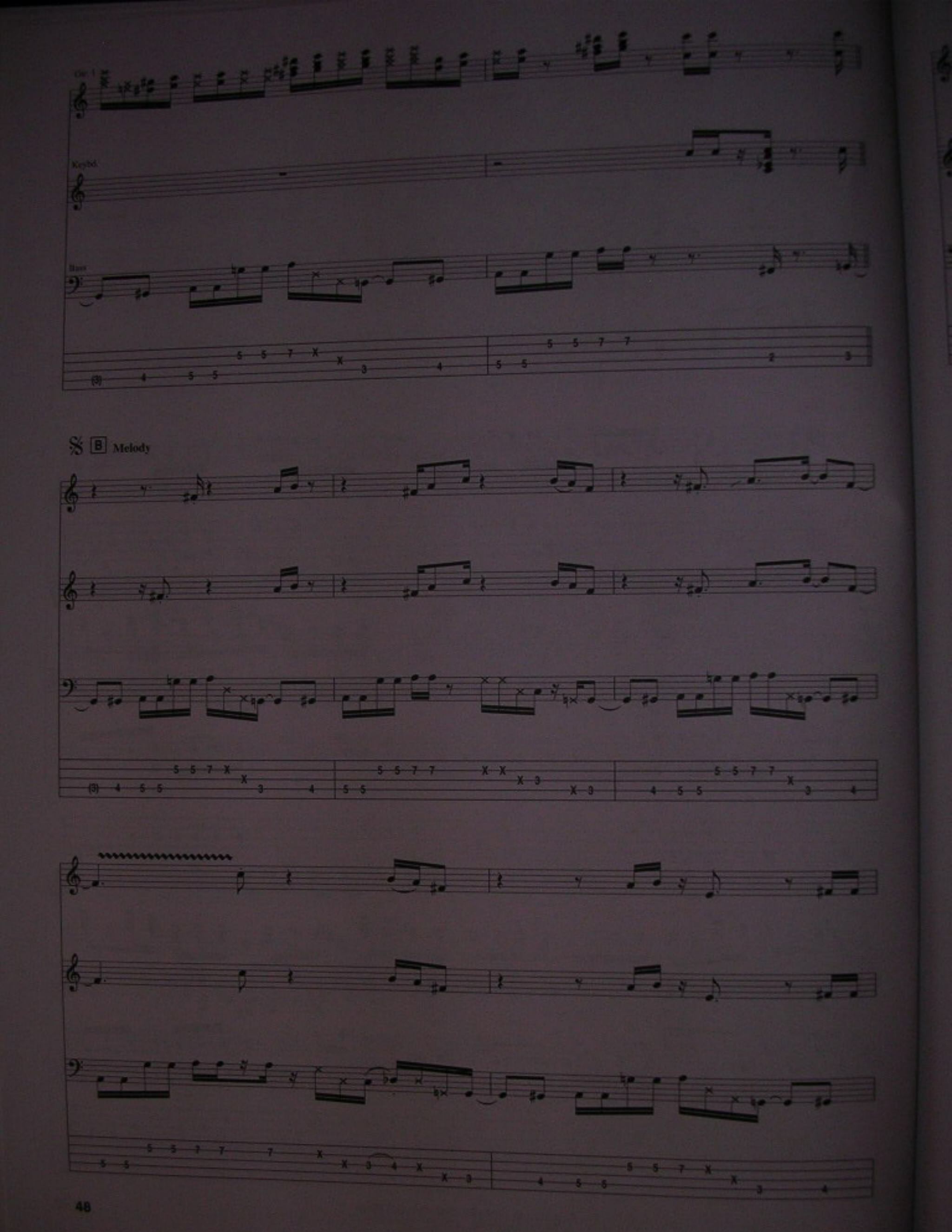
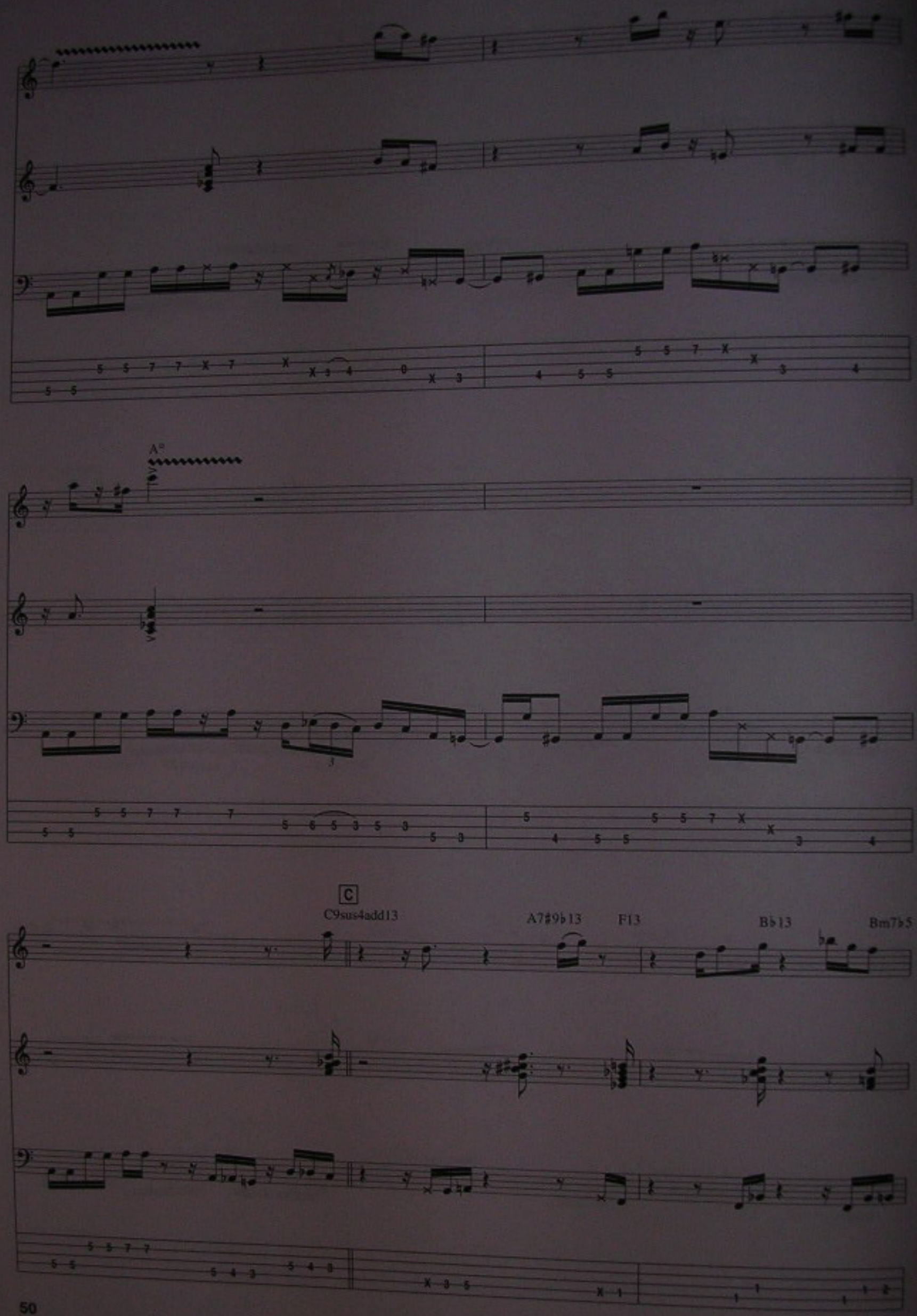
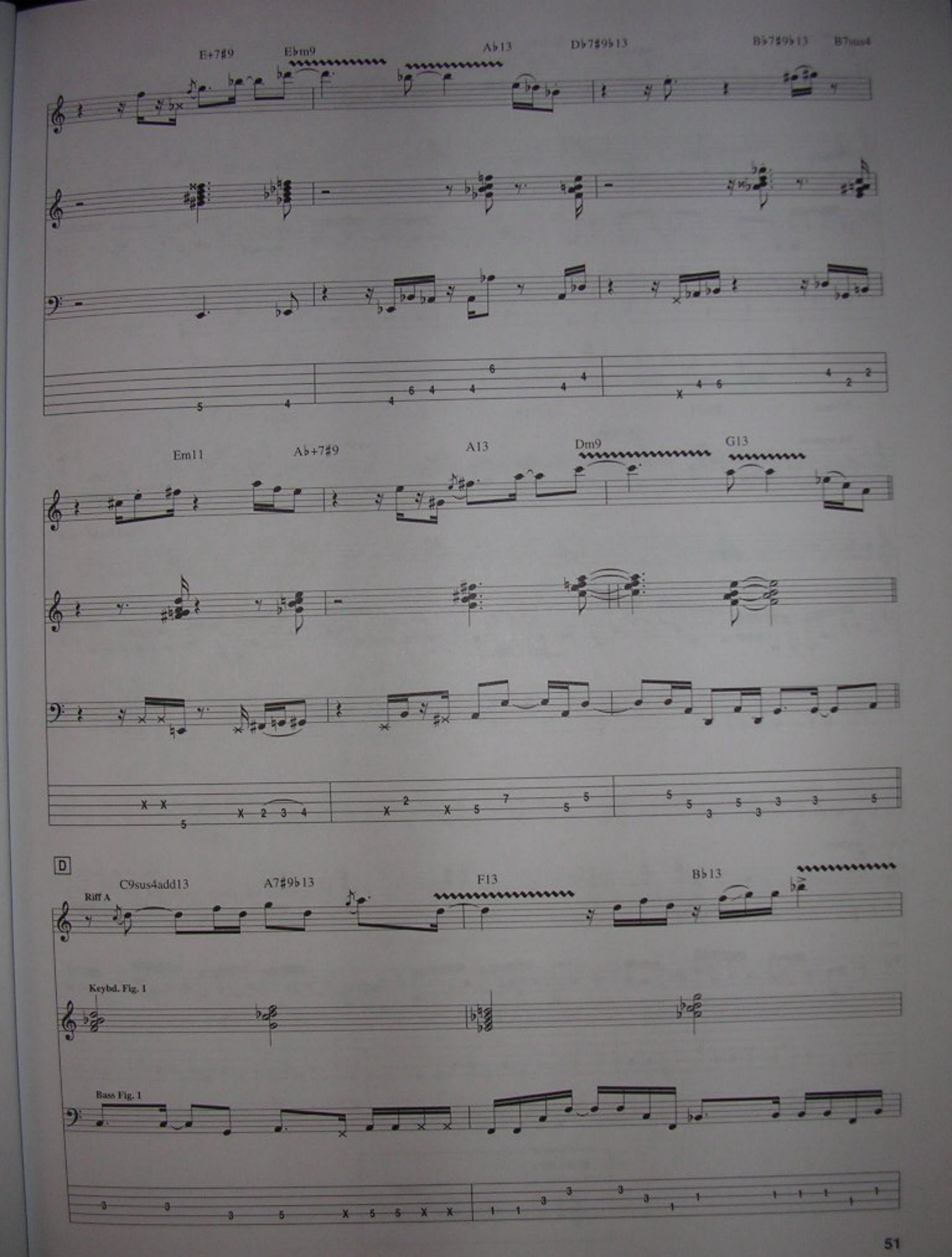

Gtr 1
Keybd.
Bass
B
Melody


A°
C
C9sus4add13
A7♯9♭13
F13
B♭13
Bm7♭5


E+7#9
E♭m9
A♭13
D♭7#9♭13
B♭7#9♭13
B7sus4
Em11
A♭+7#9
A13
Dm9
G13
D
Riff A
C9sus4add13
A7#9♭13
F13
B♭13
Keybd. Fig. 1
Bass Fig. 1

Bm7♭5 E+7♯9 E♭m9 A♭13 D♭7♯9♭13 B♭7♯9♭13

B7sus4 Em11 A♭+7♯9 A13 Keybd.: w/ Keybd. Fill 1, 1st time Dm9 G13 To Coda C7♯9♭13

End Keybd. Fig. 1

End Bass Fig. 1

E

Keybd. tacet

C7

Gtr. 1

mp *mf*

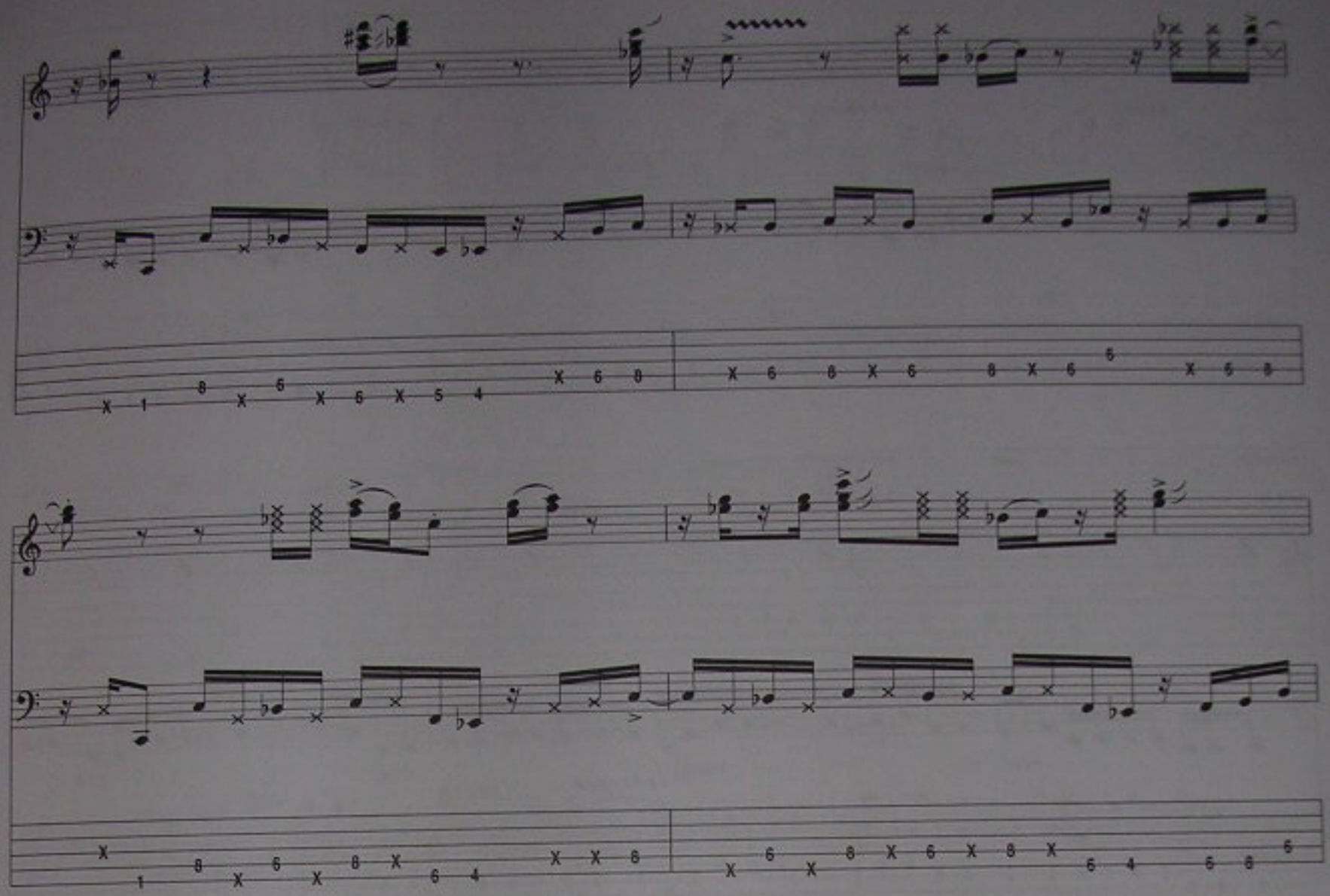
let ring

let ring

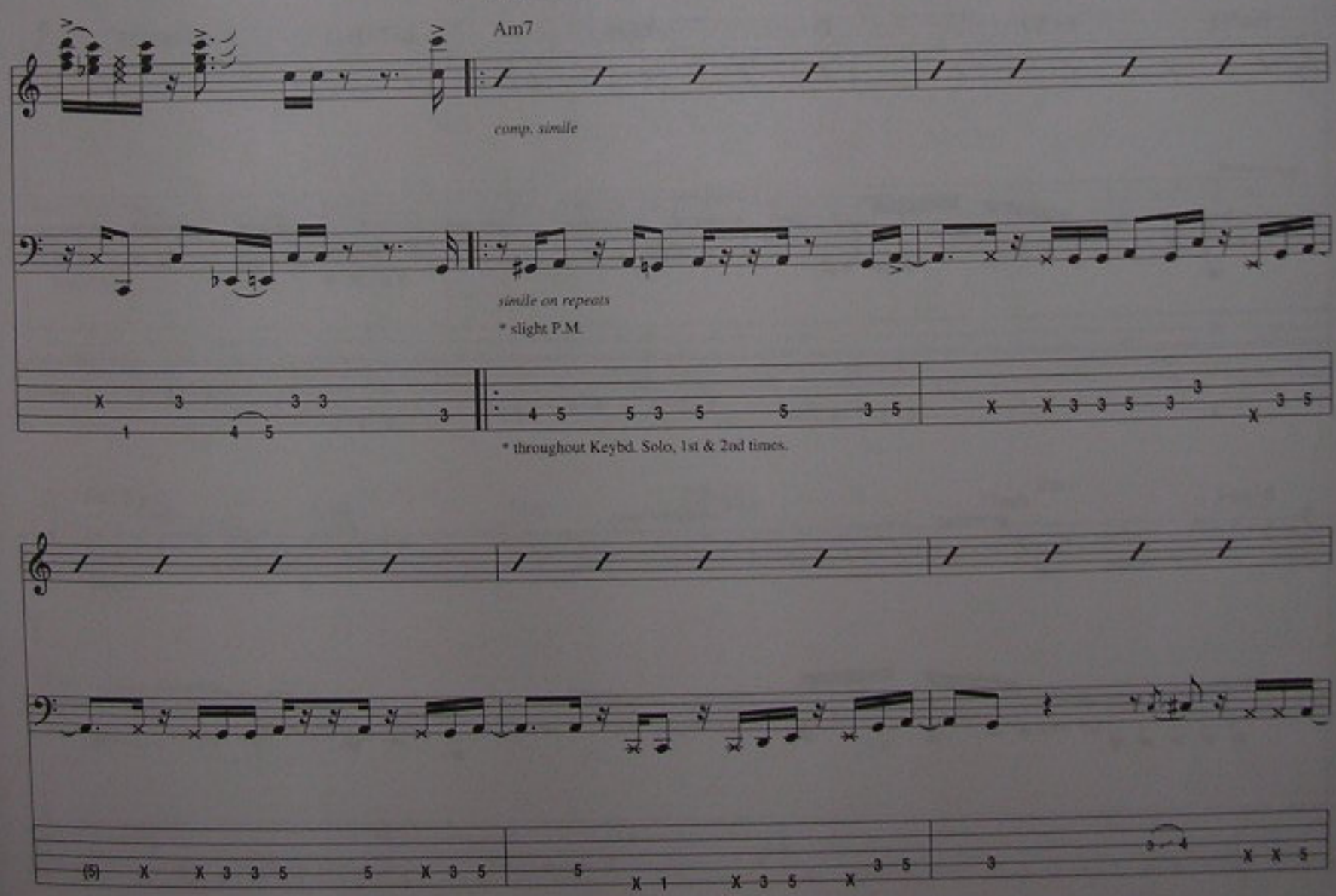
Bass

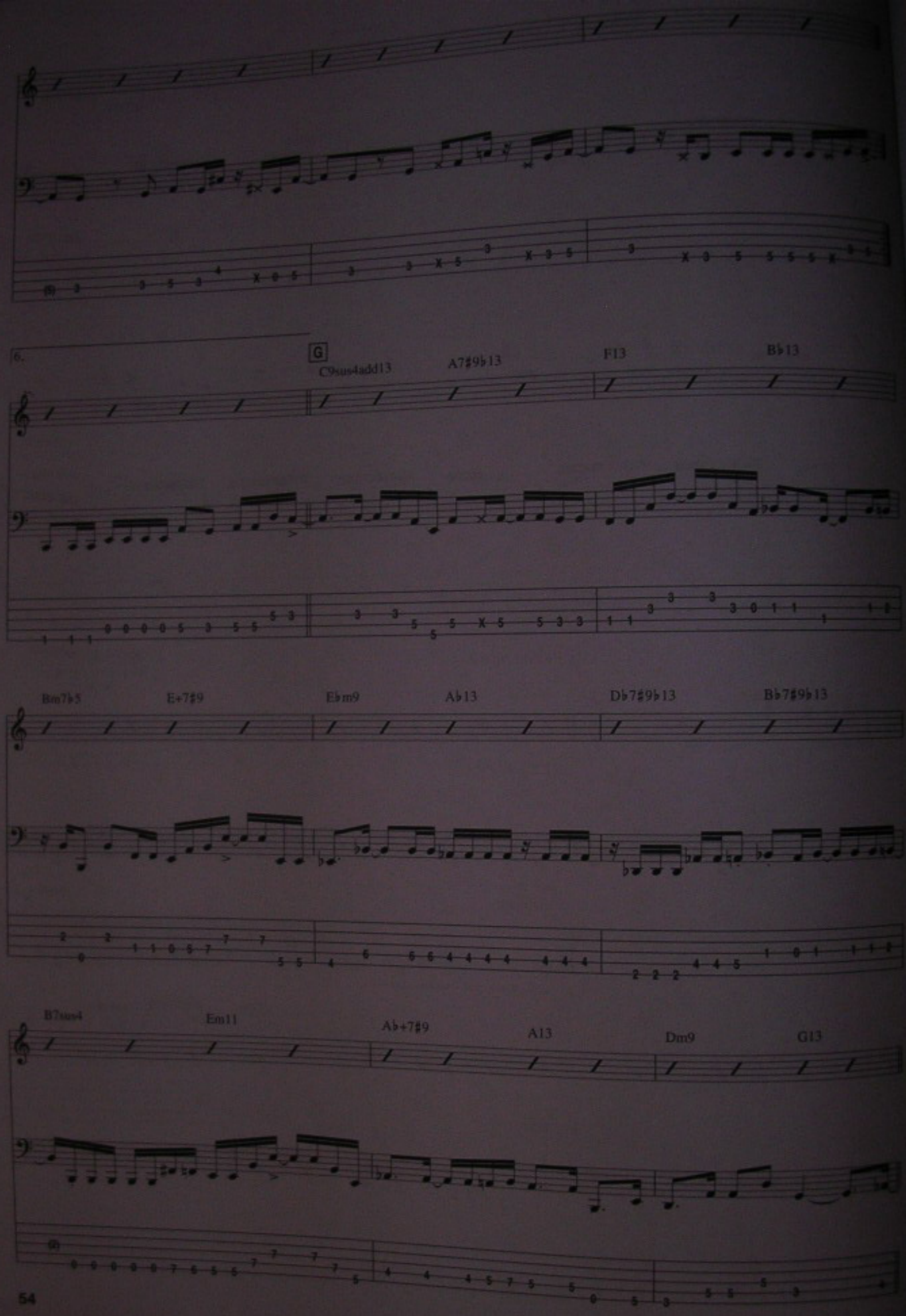
Keybd. Fill 1

Keybd.



F Keyboard Solo




6.
G
C9sus4add13
A7♯9♭13
F13
B♭13
Bm7♭5
E+7♯9
E♭m9
A♭13
D♭7♯9♭13
D♭7♯9♭13
B7sus4
Em11
A♭+7♯9
A13
Dm9
G13
54

H Guitar Solo
Half-Time Feel

Ab13sus4 | Db7#9b13 | Gb13 | B7sus4 | Em9

Gtr. 1

pp < *mf*
vol. swell

Keybd.

Bass

slight P.M.

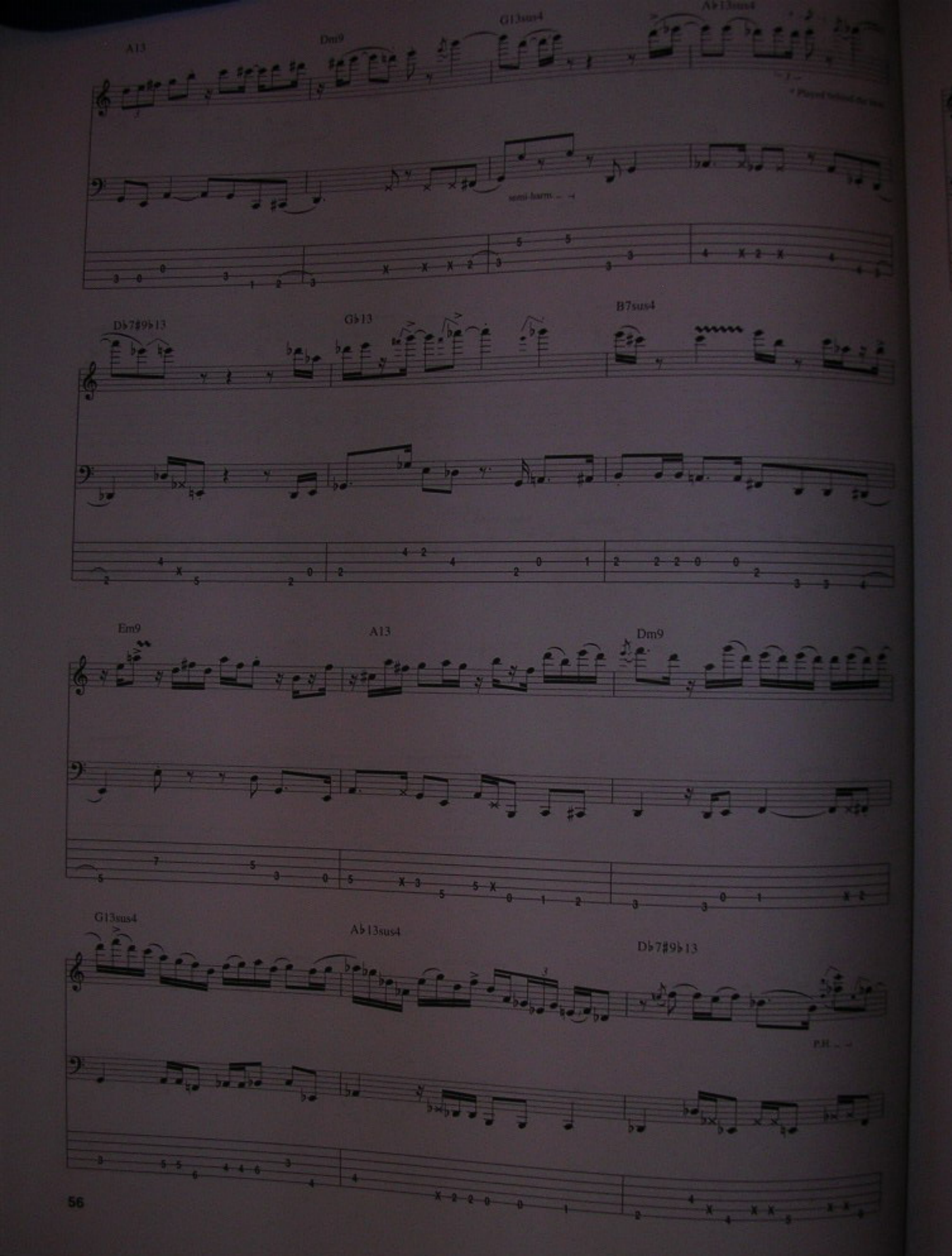
A13 | Dm9 | G13sus4 | Ab13sus4

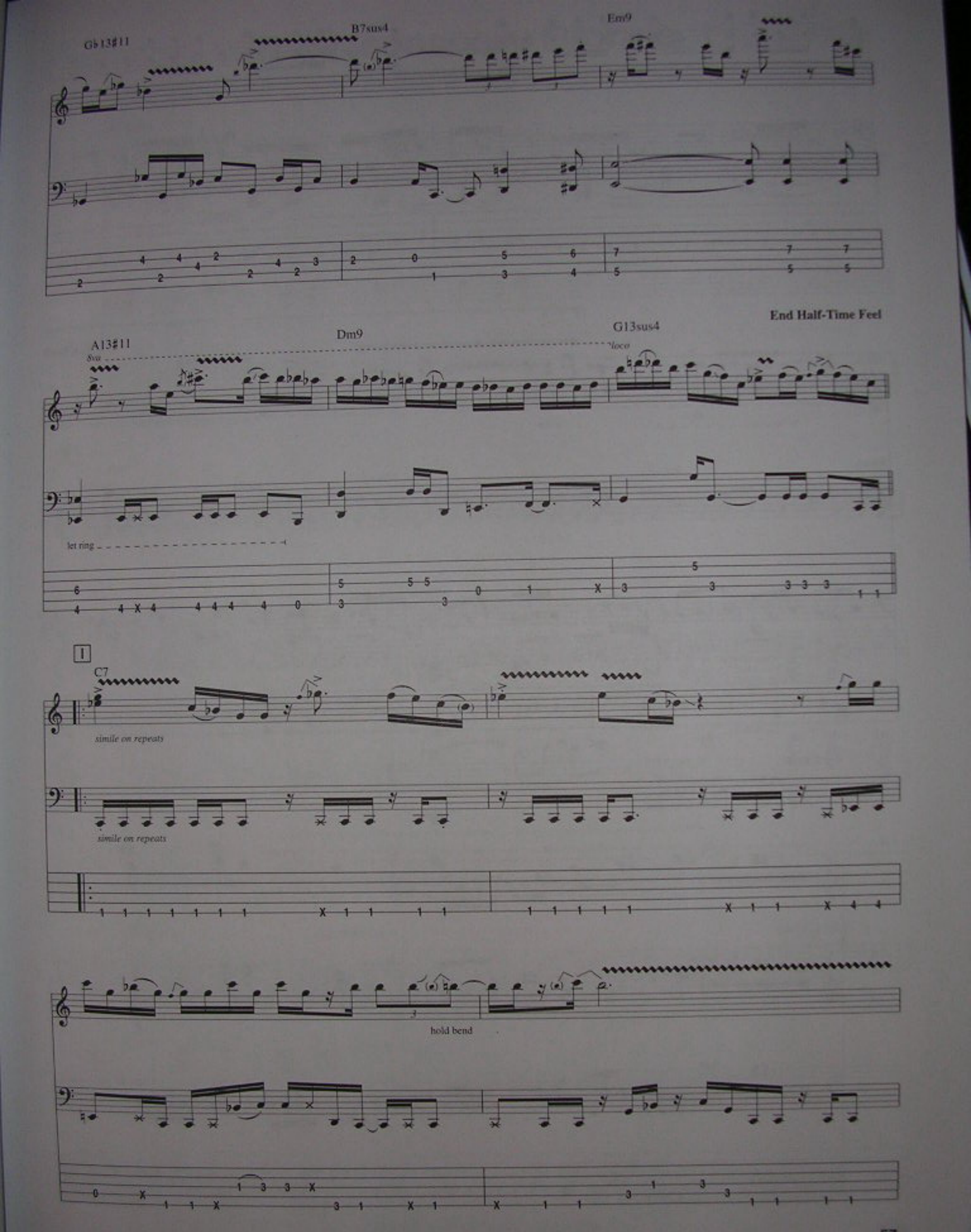
cont. simile

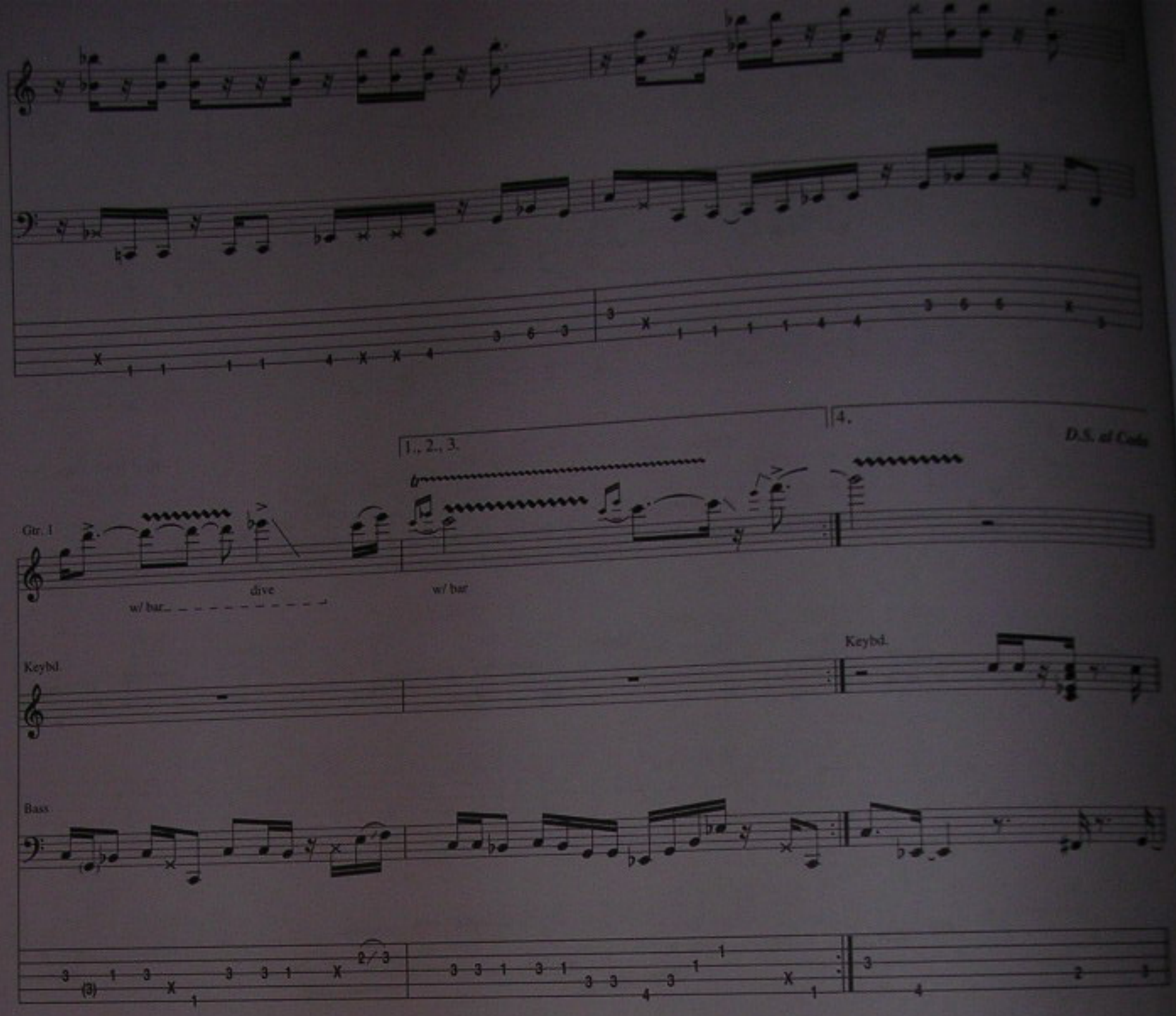
slight P.M.

Gtr. 1 | Db7#9b13 | Gb13 | B7sus4 | Em9

Bass

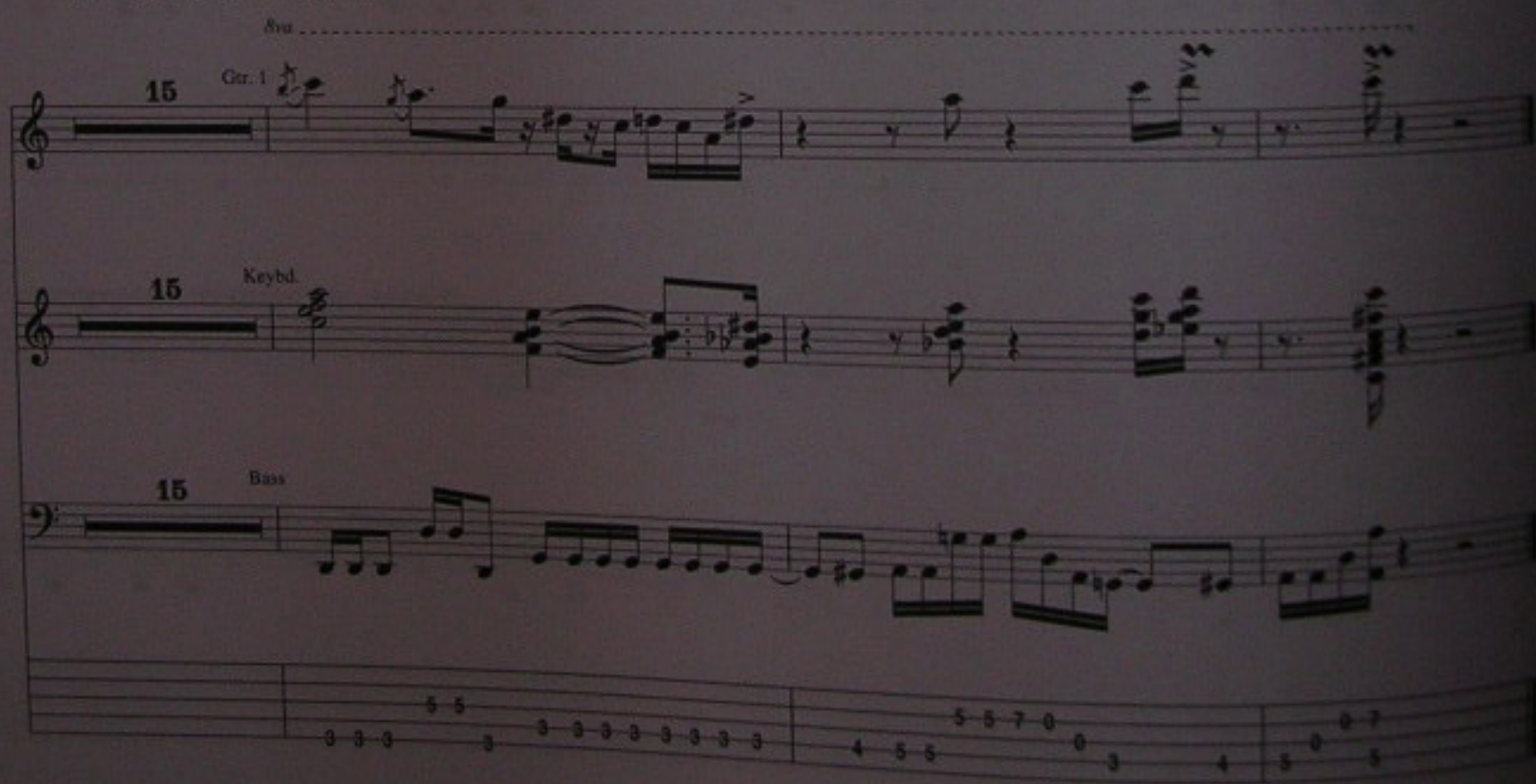

A13
Dm9
G13sus4
A♭13sus4
semi-harm.
D♭7♯9♭13
G♭13
B7sus4
Em9
A13
Dm9
G13sus4
A♭13sus4
D♭7♯9♭13
P.H.


Gb13#11
B7sus4
Em9
End Half-Time Feel
A13#11
8va
Dm9
G13sus4
loco
let ring
1
C7
simile on repeats
simile on repeats
hold bend



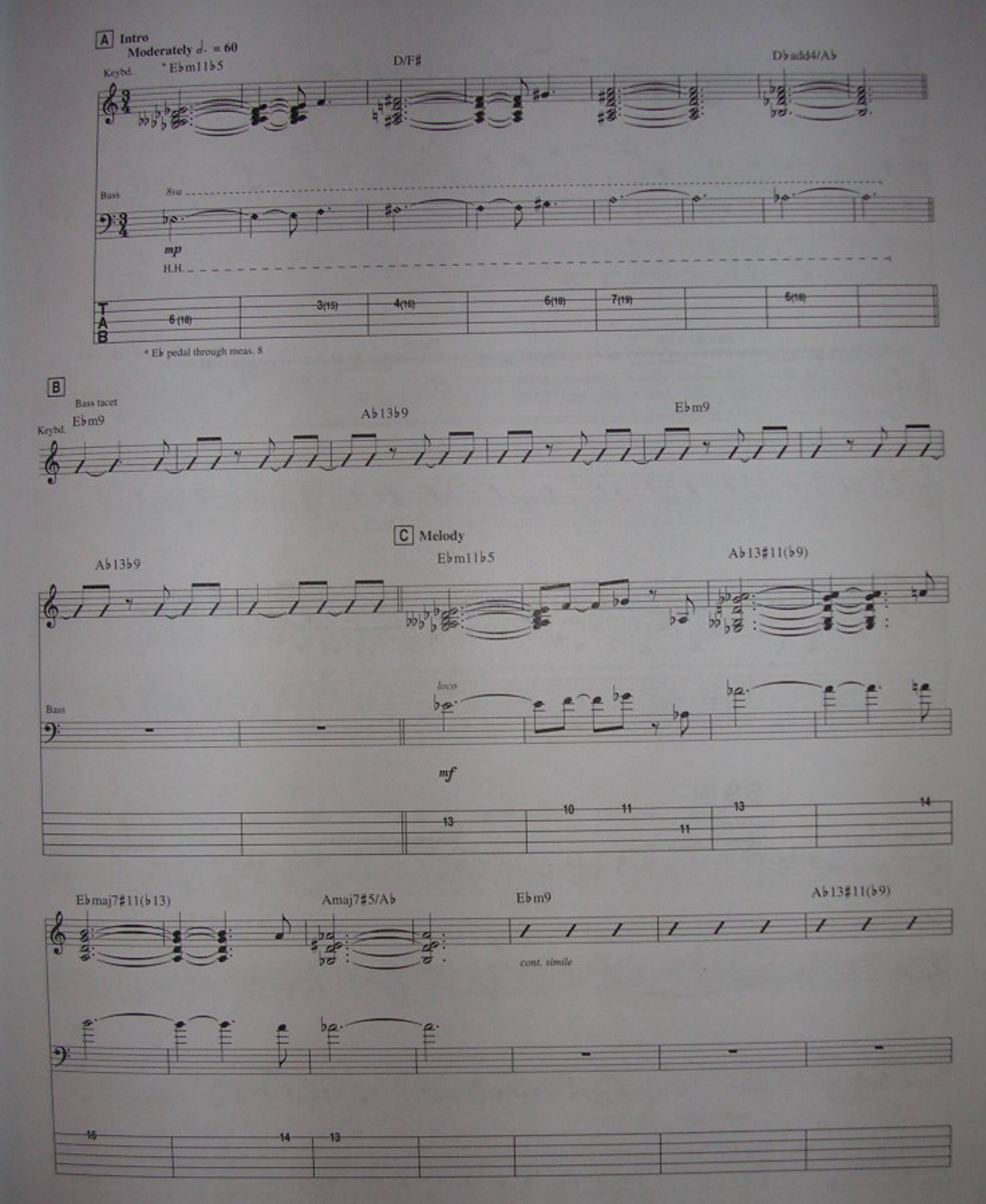
Coda

Gtr. 1: w/ Riff A, 1 7/8 times simile
Keybd.: w/ Keybd. Fig. 1, 1 7/8 times, simile
Bass: w/ Bass Fig. 1, 1 7/8 times, simile



The Necessary Blonde

Written by Gary Willis



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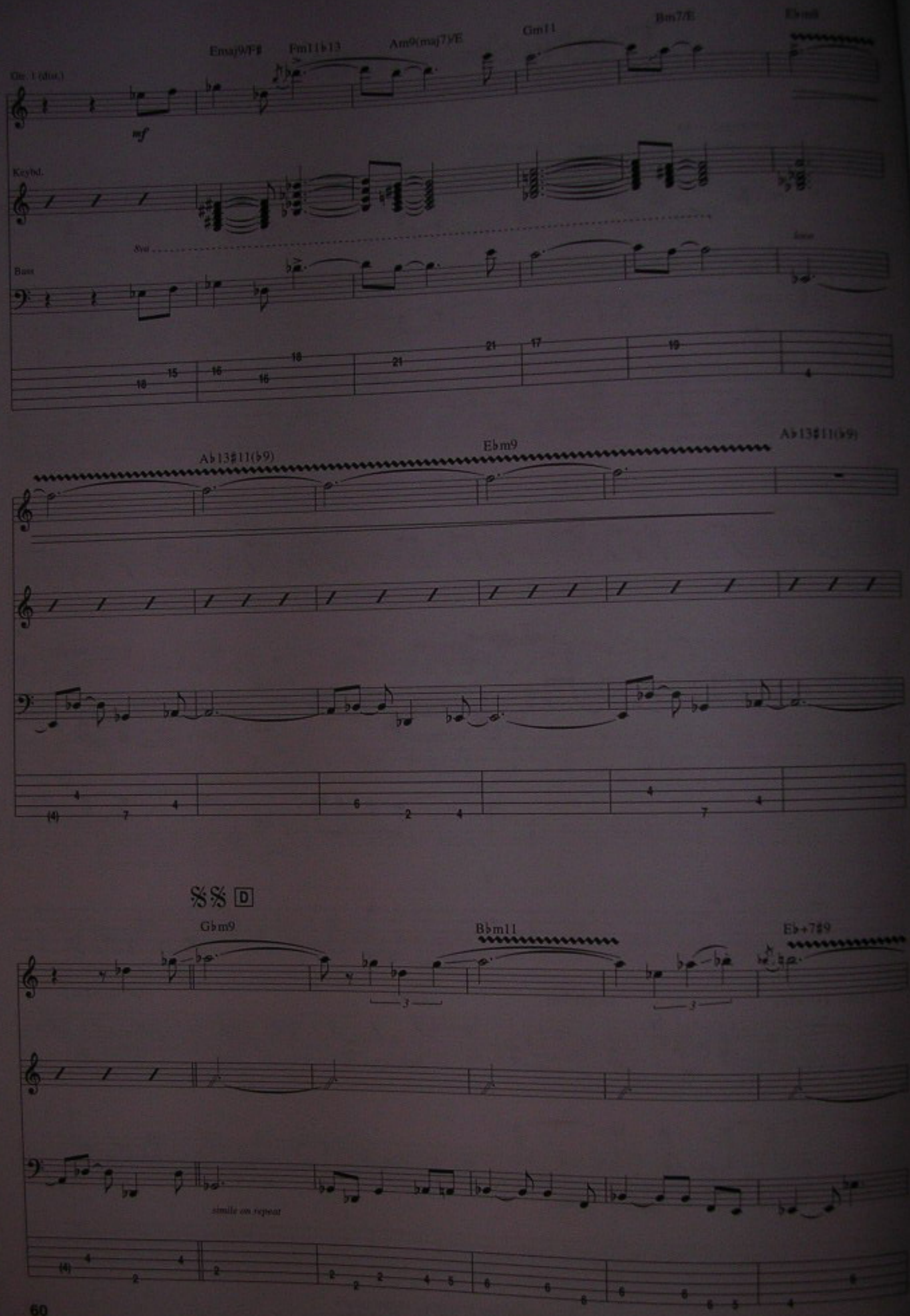
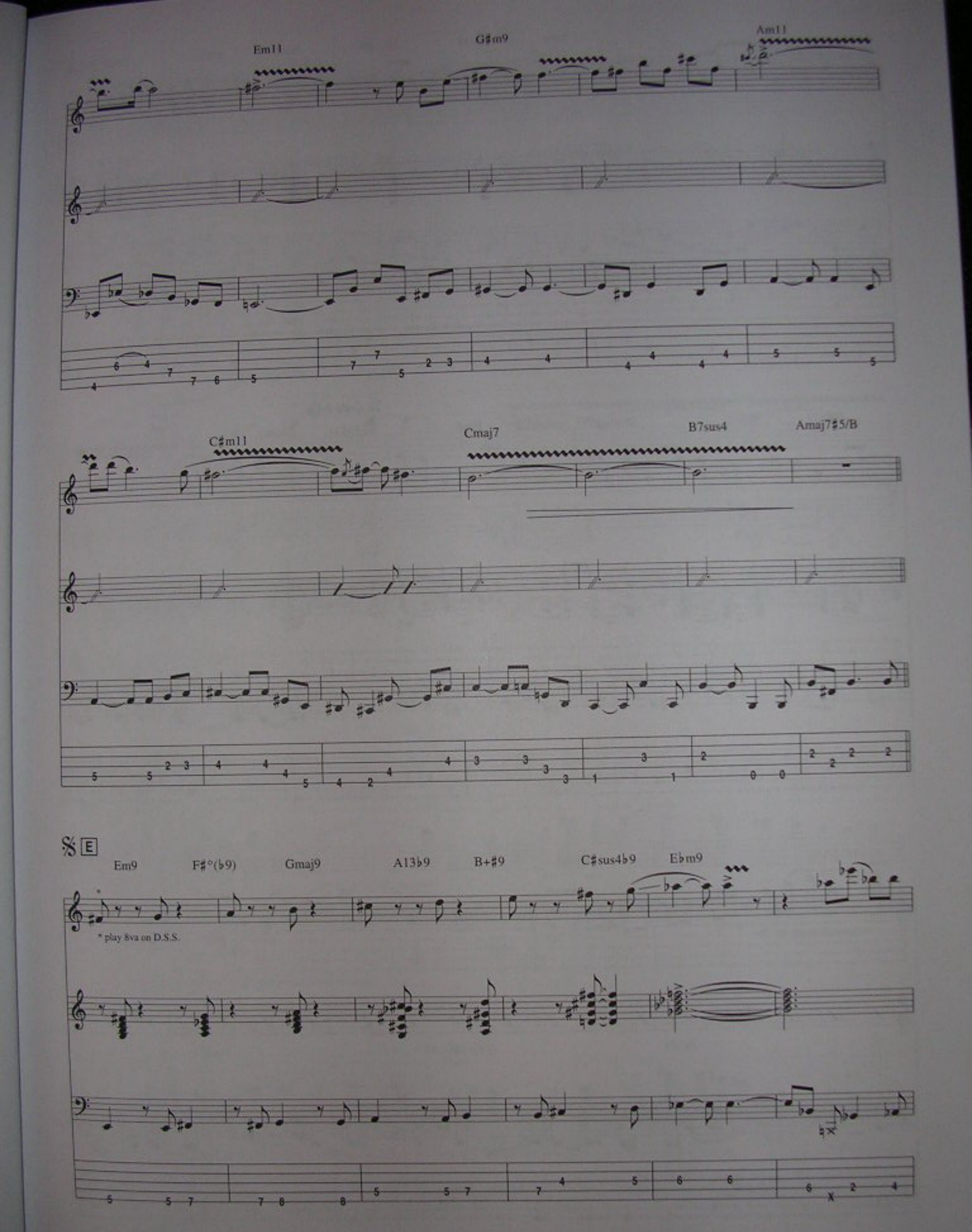
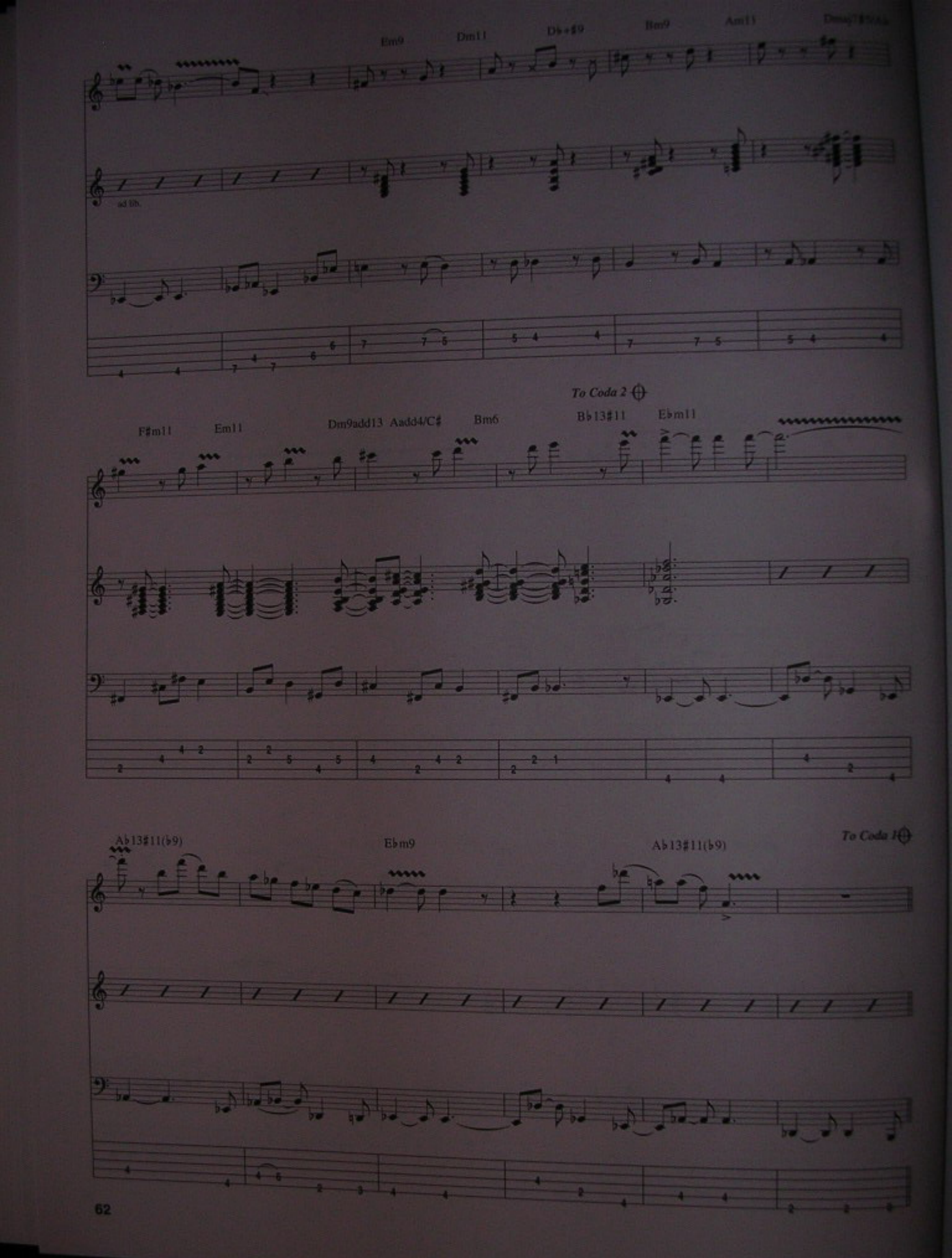
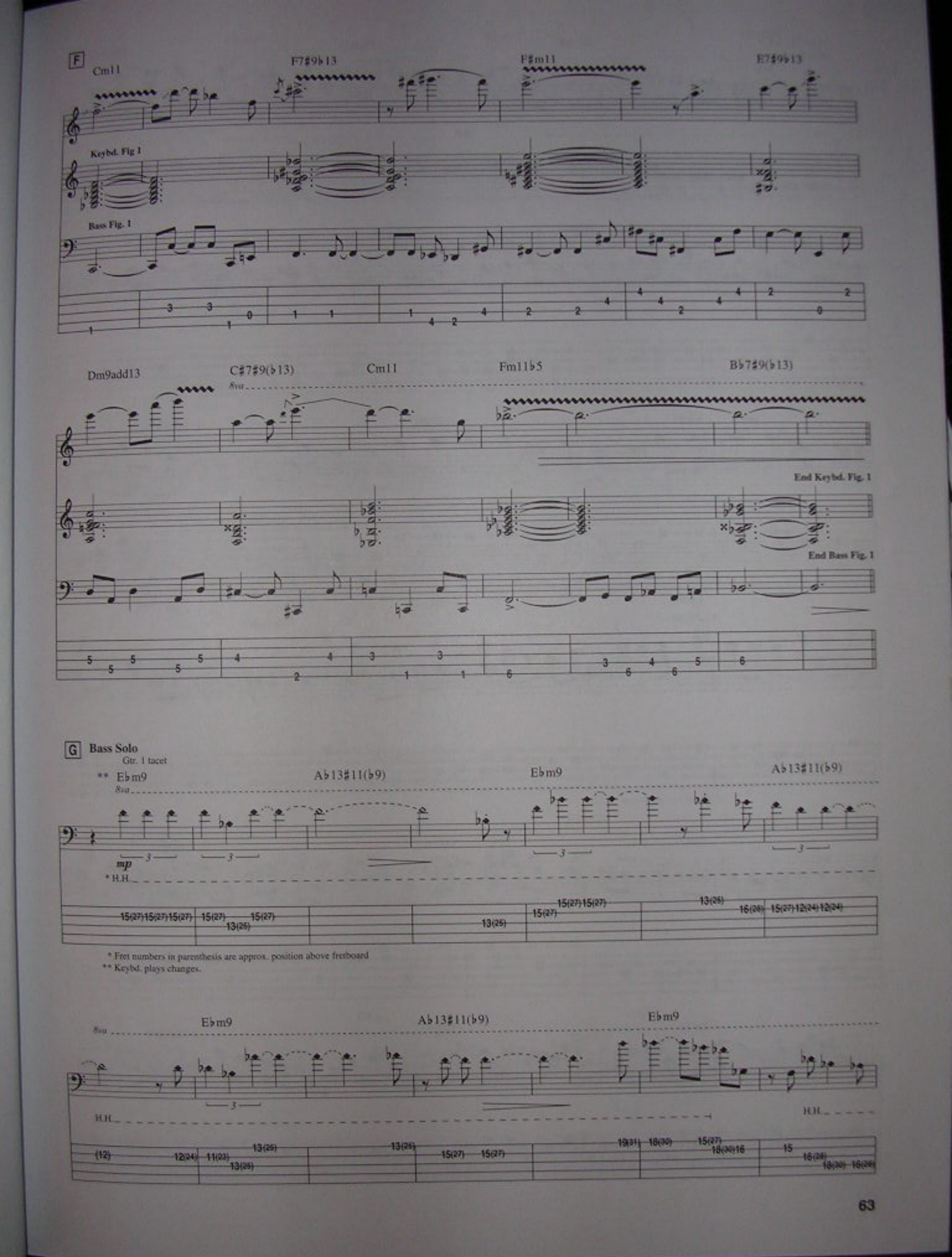
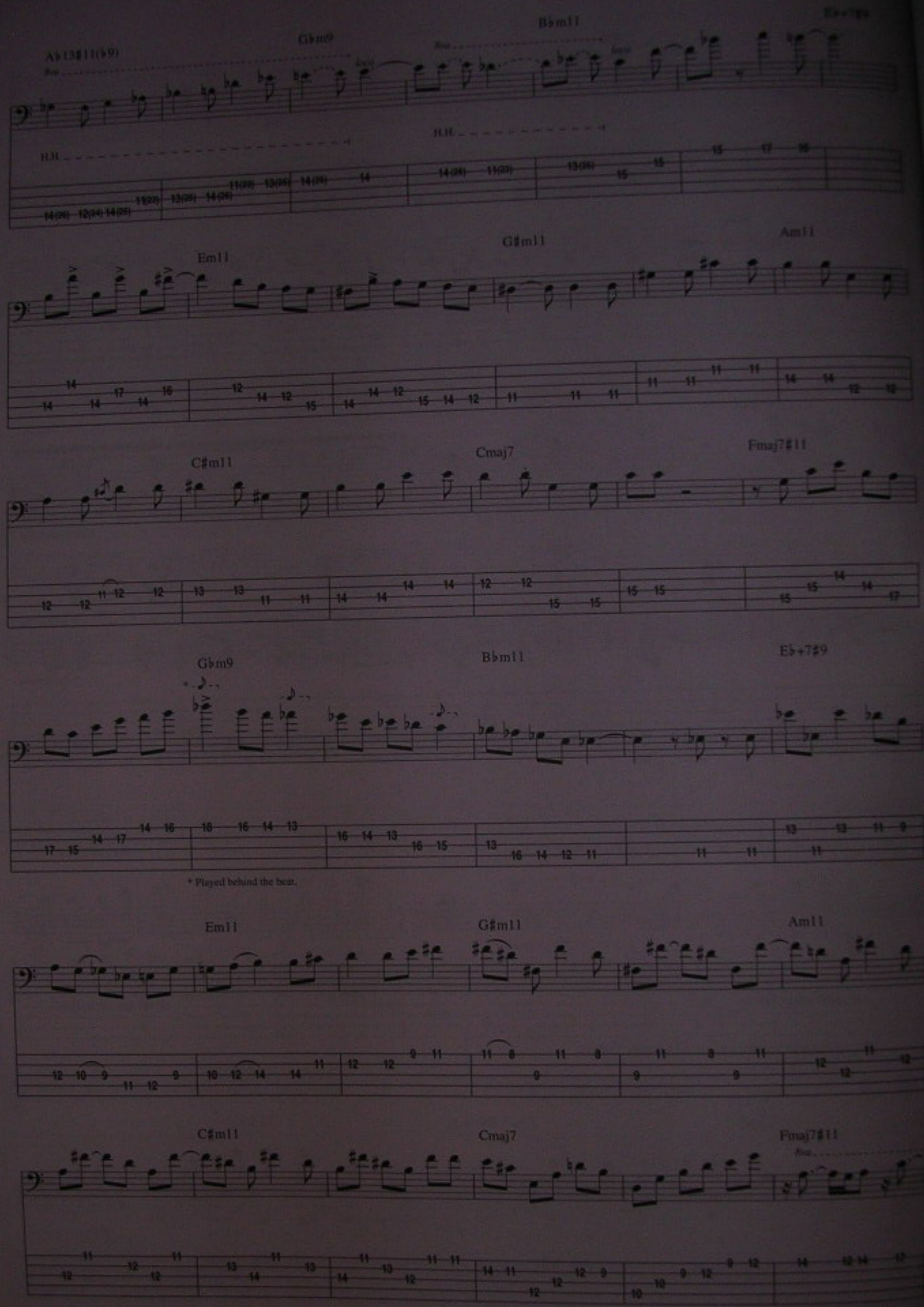
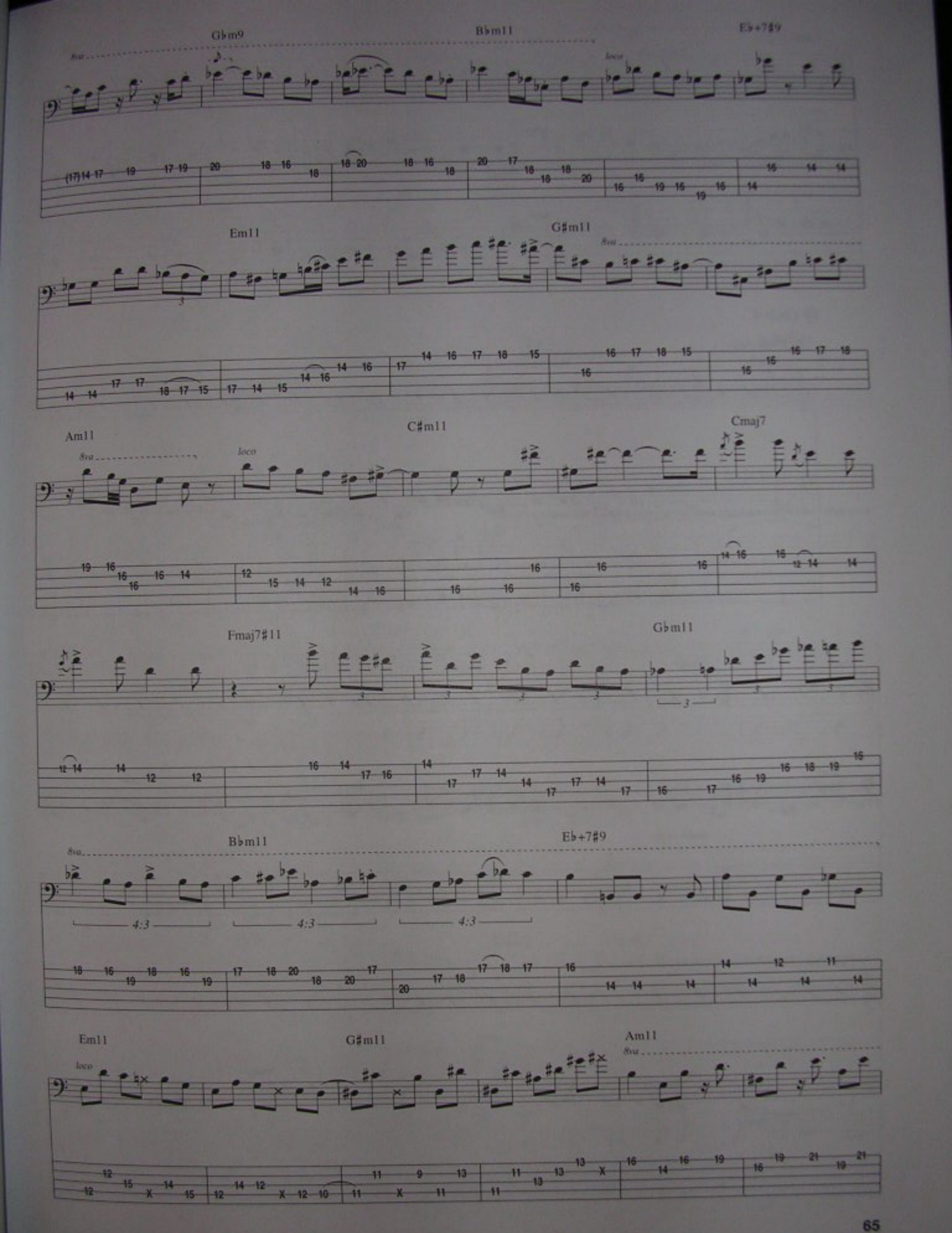

Gtr. 1 (dist.)
Emaj9/F♯
Fm11♭13
Am9(maj7)/E
Gm11
Bm7/E
E♭m8
mf
Keybd.
8va
Bass
A♭13♯11(♭9)
E♭m9
A♭13♯11(♭9)
D
G♭m9
B♭m11
E♭+7♯9
simile on repeat

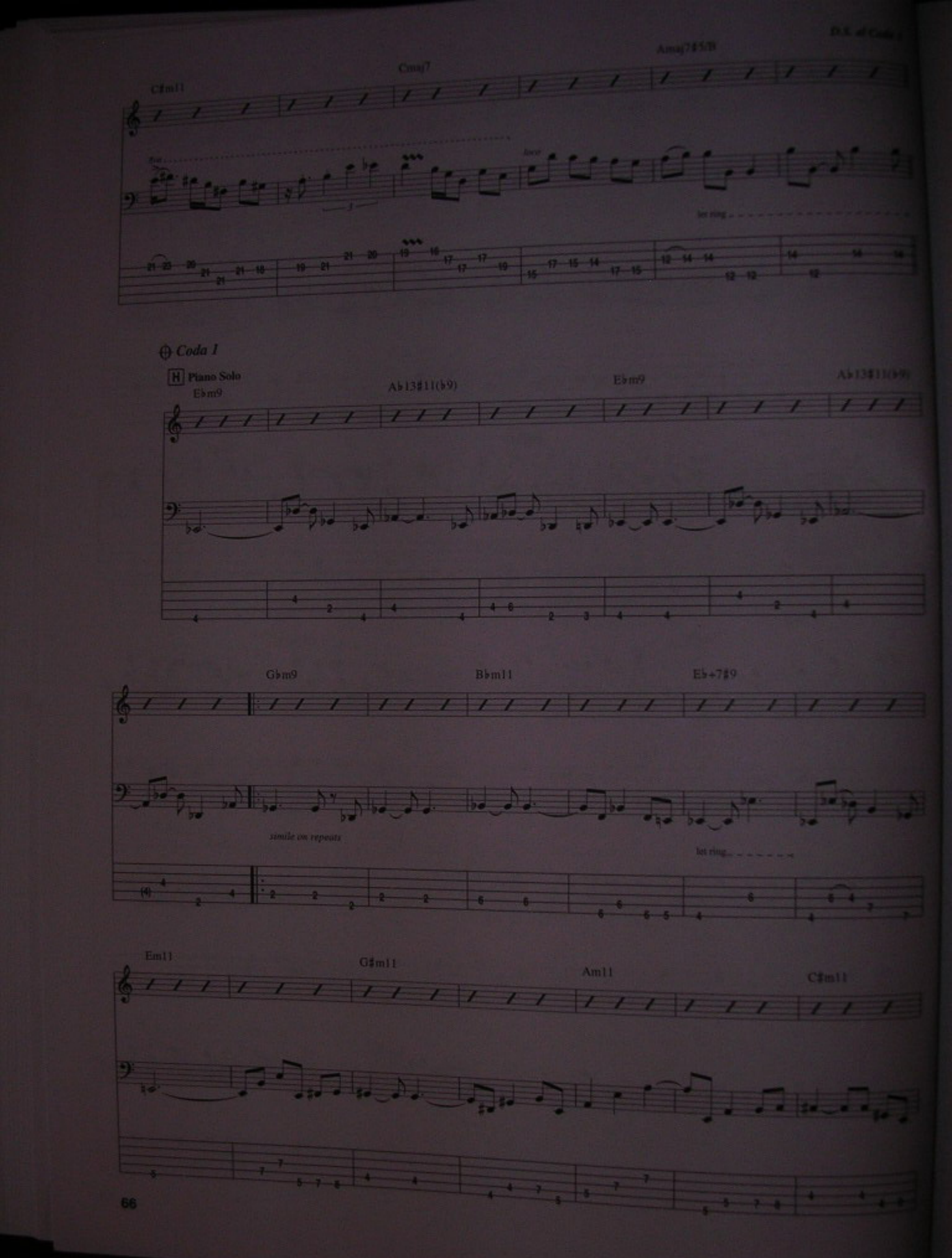

Em11
G♯m9
Am11
C♯m11
Cmaj7
B7sus4
Amaj7♯5/B
Em9
F♯°(♭9)
Gmaj9
A13♭9
B+♯9
C♯sus4♭9
E♭m9
* play 8va on D.S.S.

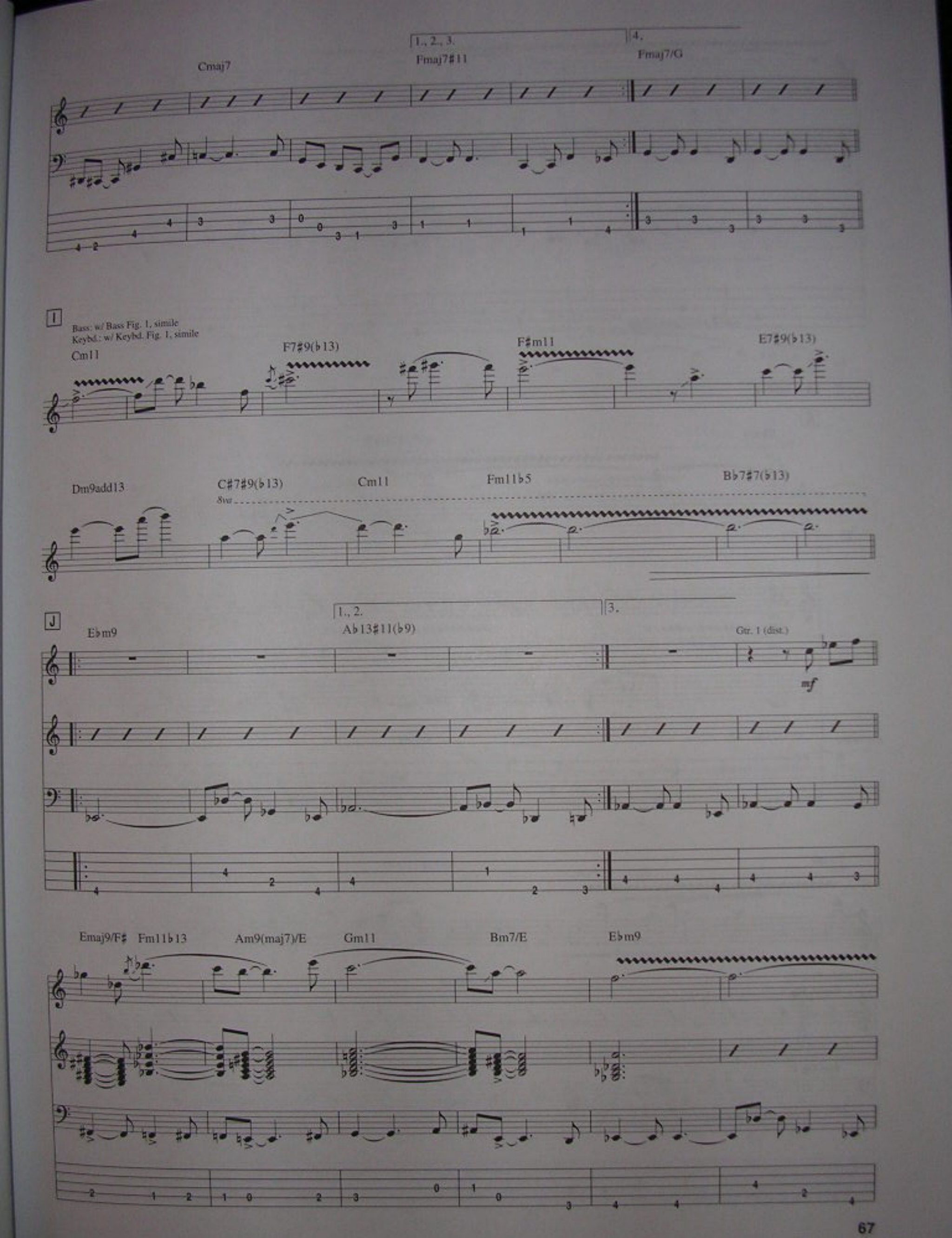

Em9
Dm11
D♭+♯9
Bm9
Am11
ad lib.
To Coda 2
F♯m11
Em11
Dm9add13
Aadd4/C♯
Bm6
B♭13♯11
E♭m11
A♭13♯11(♭9)
E♭m9
A♭13♯11(♭9)
To Coda 1

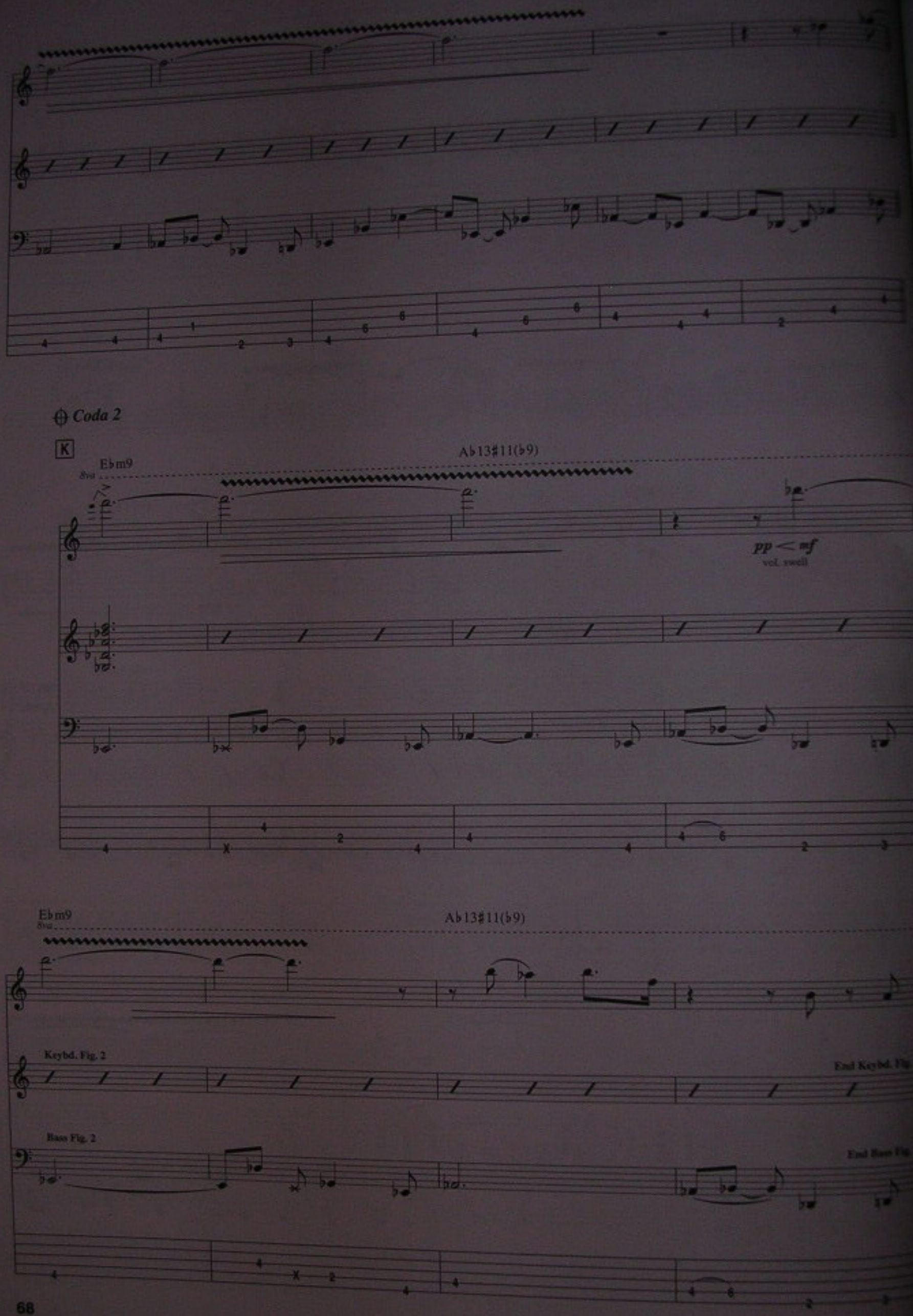

F
Cm11
F7♯9♭13
F♯m11
E7♯9♭13
Keybd. Fig 1
Bass Fig. 1
Dm9add13
C♯7♯9(♭13)
8va
Cm11
Fm11♭5
B♭7♯9(♭13)
End Keybd. Fig. 1
End Bass Fig. 1
G
Bass Solo
Gtr. 1 tacet
** E♭m9
A♭13♯11(♭9)
E♭m9
A♭13♯11(♭9)
8va
mp
* H.H.
* Fret numbers in parenthesis are approx. position above fretboard
** Keybd. plays changes.
E♭m9
A♭13♯11(♭9)
E♭m9
8va
H.H.
H.H.


A♭13♯11(♭9)
Gbm9
Bbm11
Eb+7♯9
Em11
G♯m11
Am11
C♯m11
Cmaj7
Fmaj7♯11
Gbm9
Bbm11
Eb+7♯9
* Played behind the beat.
Em11
G♯m11
Am11
C♯m11
Cmaj7
Fmaj7♯11


G♭m9
B♭m11
E♭+7♯9
8va
loco
Em11
G♯m11
Am11
C♯m11
Cmaj7
Fmaj7♯11
G♭m11
B♭m11
E♭+7♯9
Em11
G♯m11
Am11


D.S. al Coda 1
C♯m11
Cmaj7
Amaj7♯5/B
fine
let ring
Coda 1
H Piano Solo
E♭m9
A♭13♯11(♭9)
E♭m9
A♭13♯11(♭9)
G♭m9
B♭m11
E♭+7♯9
simile on repeats
let ring
Em11
G♯m11
Am11
C♯m11


1., 2., 3.
4.
Cmaj7
Fmaj7#11
Fmaj7/G
I
Bass: w/ Bass Fig. 1, simile
Keybd.: w/ Keybd. Fig. 1, simile
Cm11
F7#9(b13)
F#m11
E7#9(b13)
Dm9add13
C#7#9(b13)
8va
Cm11
Fm11b5
Bb7#7(b13)
J
1., 2.
3.
Ebm9
Ab13#11(b9)
Gtr. 1 (dist.)
mf
Emaj9/F#
Fm11b13
Am9(maj7)/E
Gm11
Bm7/E
Ebm9


Coda 2
K
E♭m9
8va
A♭13♯11(♭9)
pp < mf
vol. swell
E♭m9
8va
A♭13♯11(♭9)
Keybd. Fig. 2
End Keybd. Fig. 2
Bass Fig. 2
End Bass Fig. 2

Keybd.: w/ Keybd. Fig. 2, till end
Bass: w/ Bass Fig. 2, 9 times, simile

E♭m9
8va
A♭13♯11(♭9)
loco
E♭m9
A♭13♯11(♭9)
E♭m9
A♭13♯11(♭9)
E♭m9
A♭13♯11(♭9)
E♭m9
A♭13♯11(♭9)
pp — mf
vol. swell
E♭m9
pp — mf
vol. swell
A♭13♯11(♭9)
pp — mf
vol. swell
E♭m9
pp — mf
vol. swell
A♭13♯11(♭9)
E♭m9
A♭13♯11(♭9)
E♭m9
8va
A♭13♯11(♭9)
E♭m9
8va
A♭13♯11(♭9)
rit.
E♭mb5add9,11,13

Nite Club

Written by Gary Willis

Tune Gtr. Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

A Intro
Moderate Funk ♩ = 92

* Gtr. 1 (slight dist.)

E♭13 G7♭13 A♭9 E♭13 G7♭13 A♭9

mf

Keyboard

Keybd. Fig. 1

* Sounds 1/2 step lower than written to accomodate detuning. All chord symbols reflect correct pitch.
** Keys play actual chord symbols and ad libs throughout.

G7♭13 A♭9 E♭13 G7♭13 A♭9 E♭13

let ring

B Melody

G7♭13 A♭13 D♭7sus4 B♭+7 B13 E♭13

A+7 D7sus4 B7sus4

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A13 D7sus4 G+7 B7sus4 B♭+7 E♭13

End Keybd. Fig. 1

Bass

P.M.

TAB

𝄋 C Interlude

Keybd.: w/ Keybd. Fig. 1

Gtr. 1 G7♭13 A♭9 E♭13 G7♭13 A♭9

simile on repeat

Bass

P.M.

simile on repeat

P.M.

E♭13 G7♭13 A♭9 E♭13

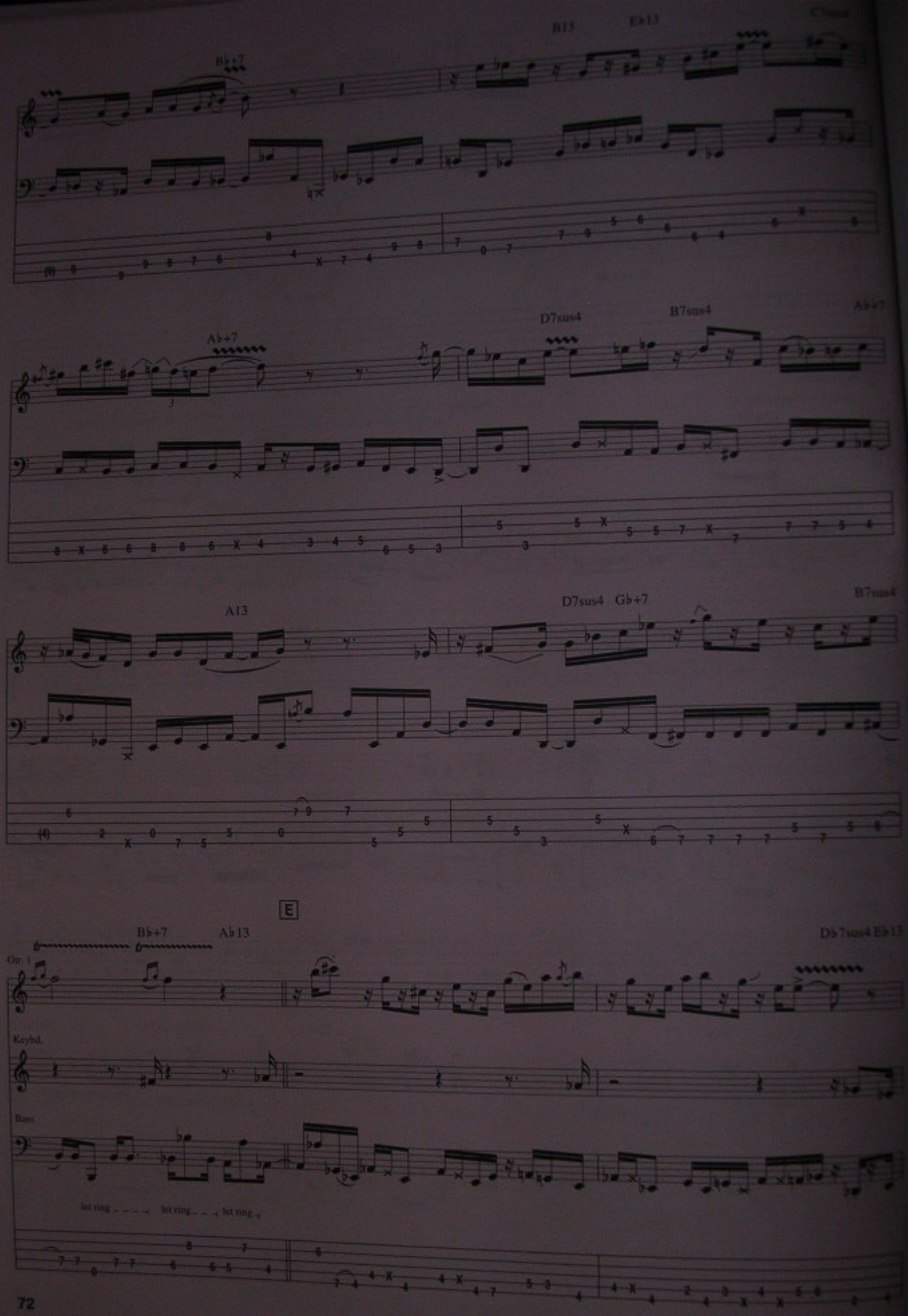
P.M.

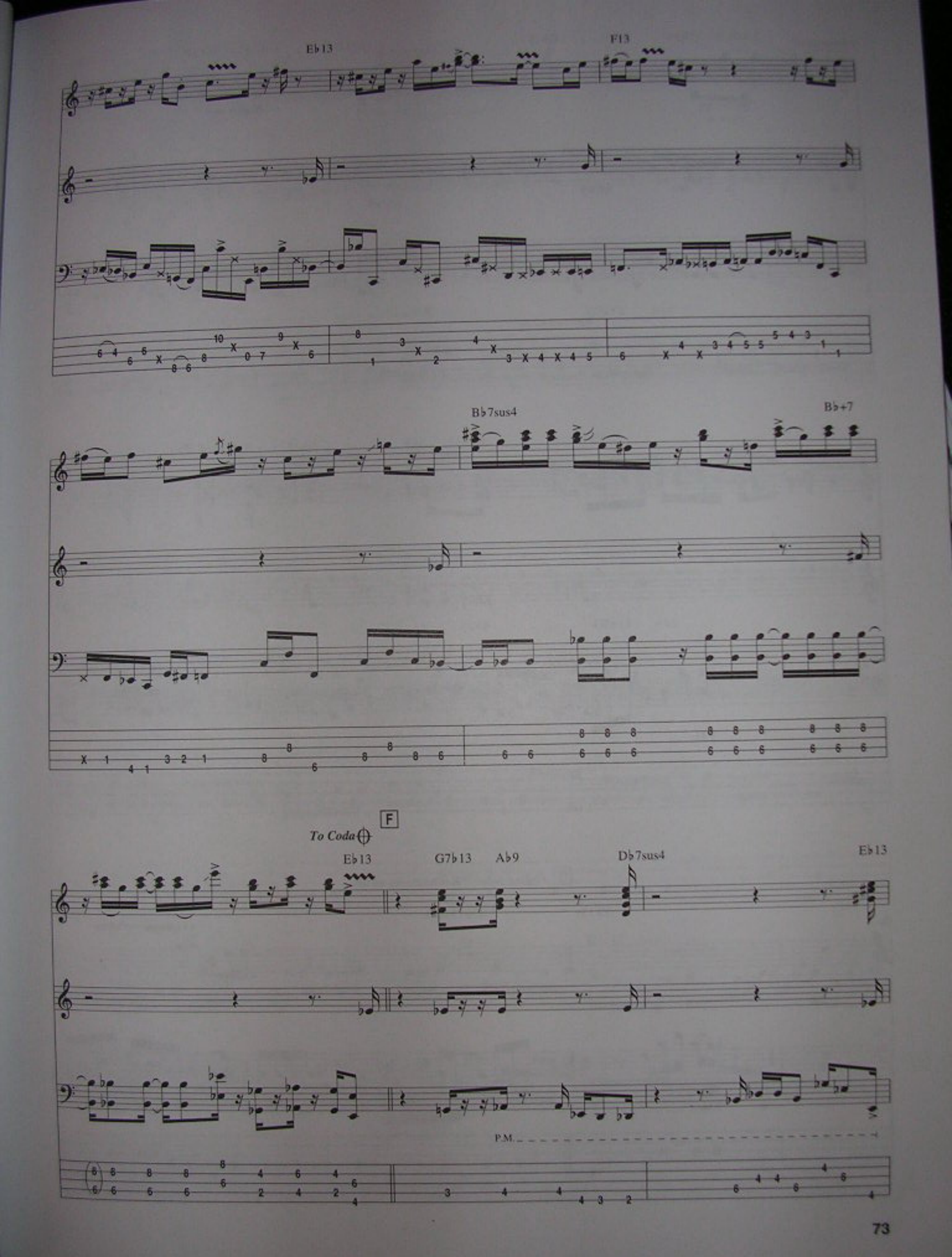
G7♭13 A♭9 E♭13 D G7♭13 A♭13 D♭7sus4

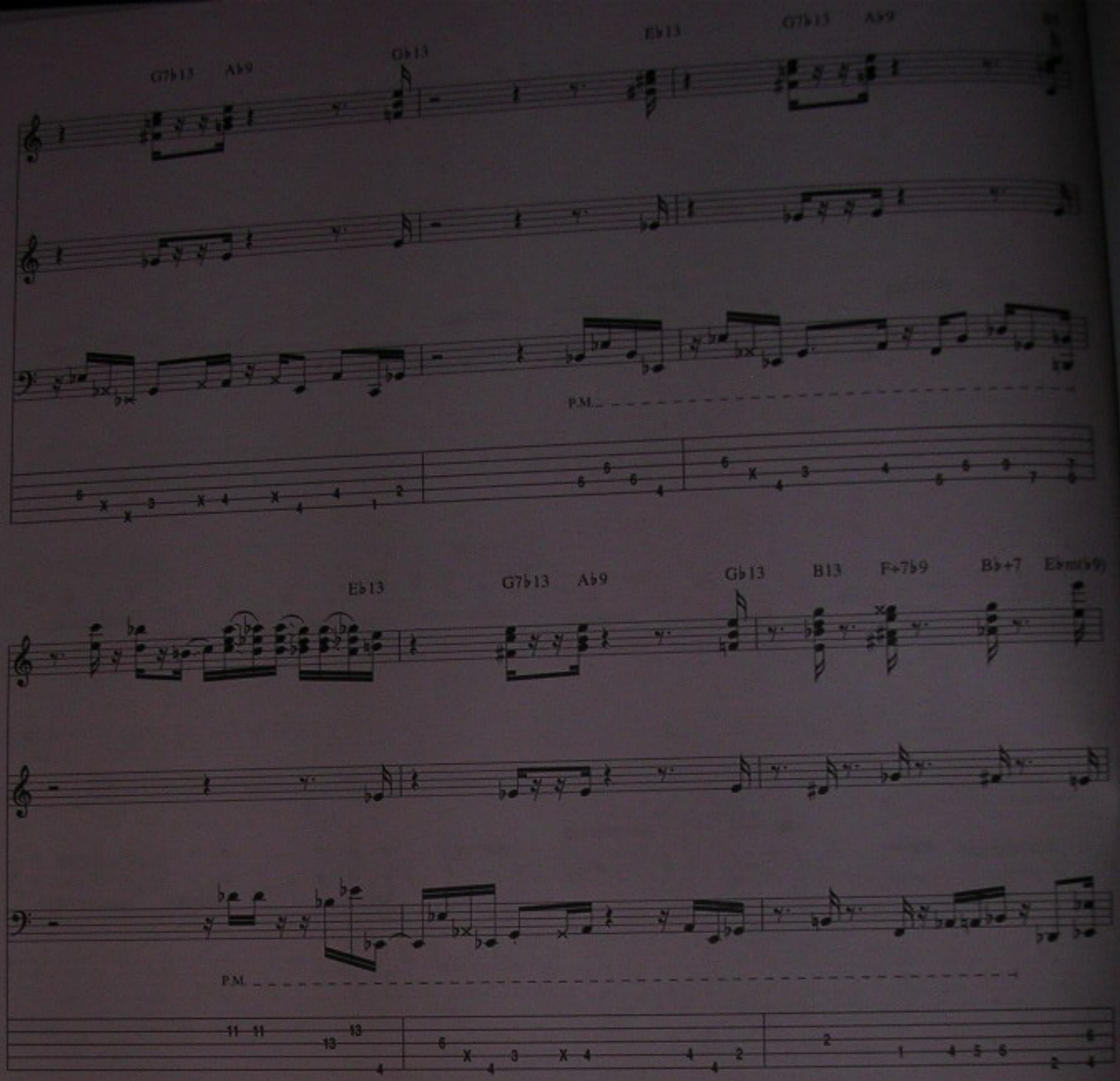
P.M.

* slight P.M

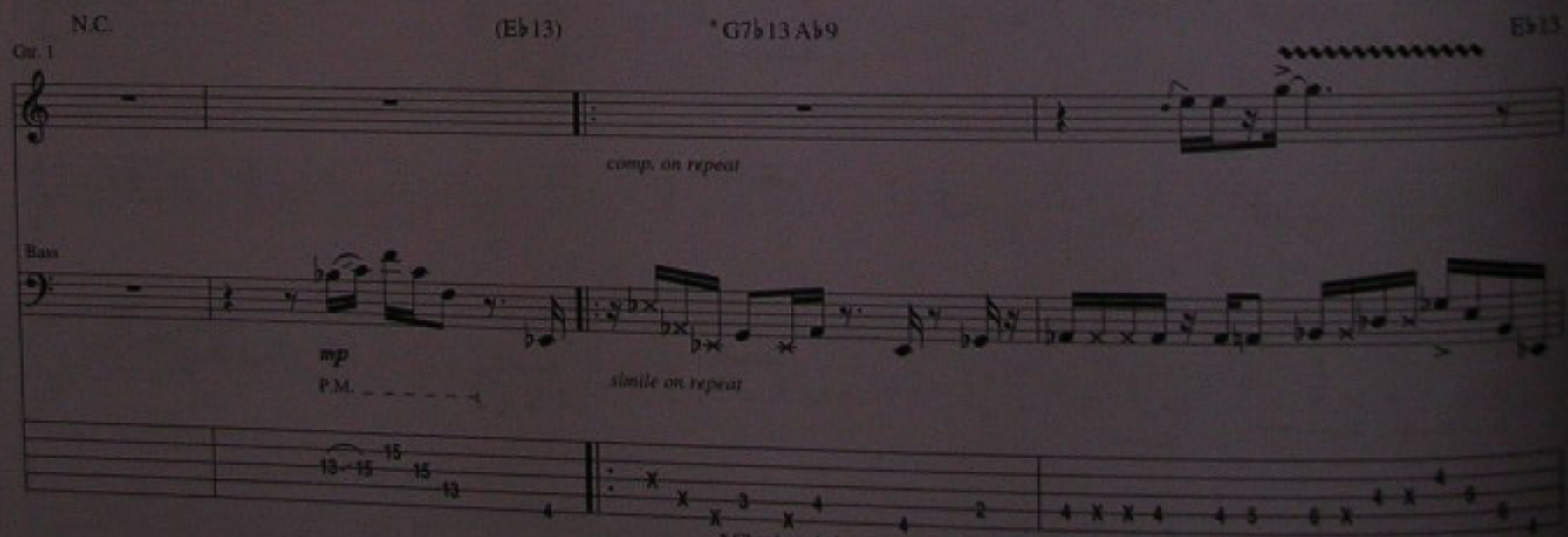
* next 7 meas.


Bb+7
B13
Eb13
Ab+7
D7sus4
B7sus4
Ab+7
A13
D7sus4
Gb+7
B7sus4
E
Bb+7
Ab13
Db7sus4 Eb13
Gtr. 1
Keybd.
Bass
let ring
let ring
let ring

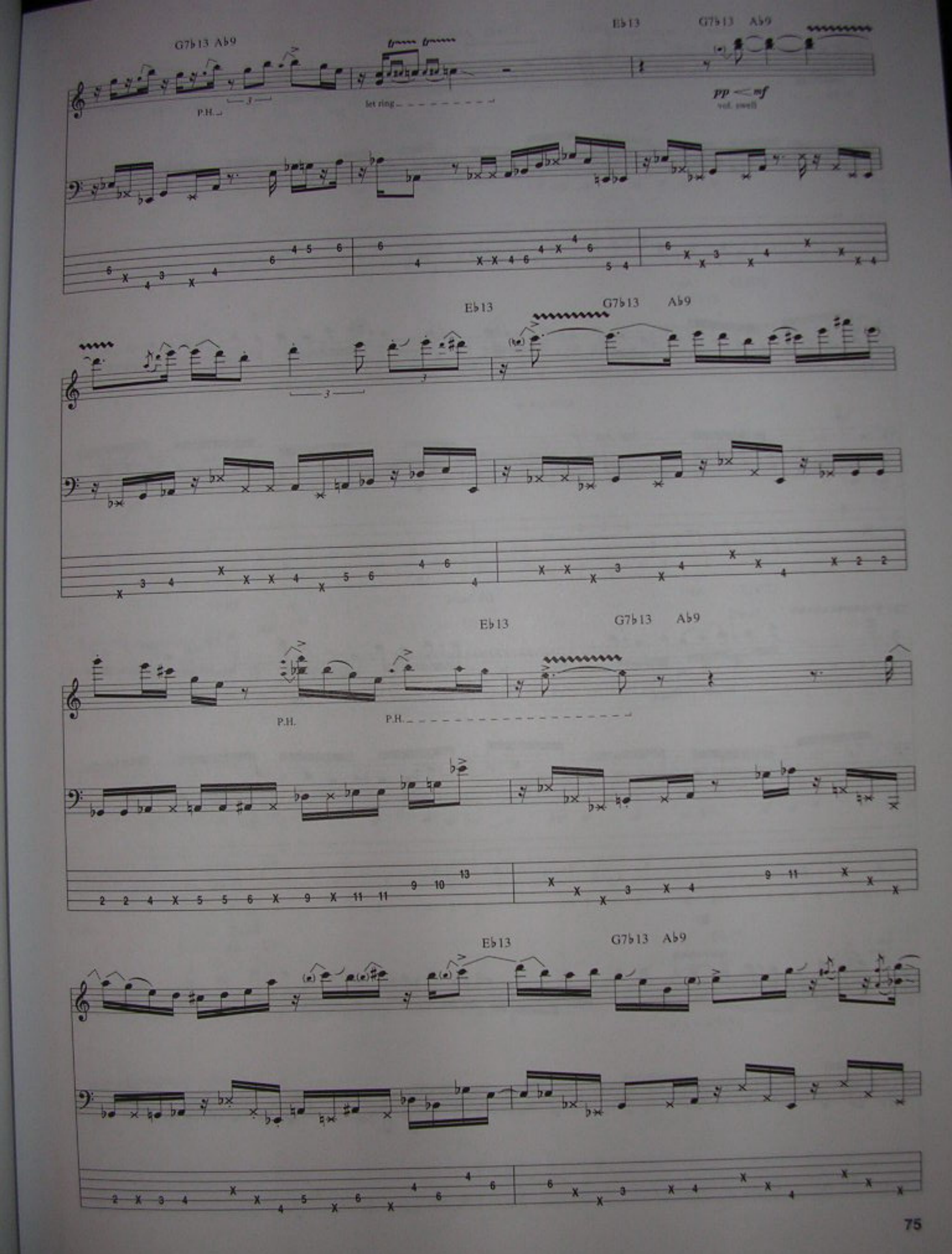

E♭13
F13
B♭7sus4
B♭+7
F
To Coda
E♭13
G7♭13
A♭9
D♭7sus4
E♭13
P.M.

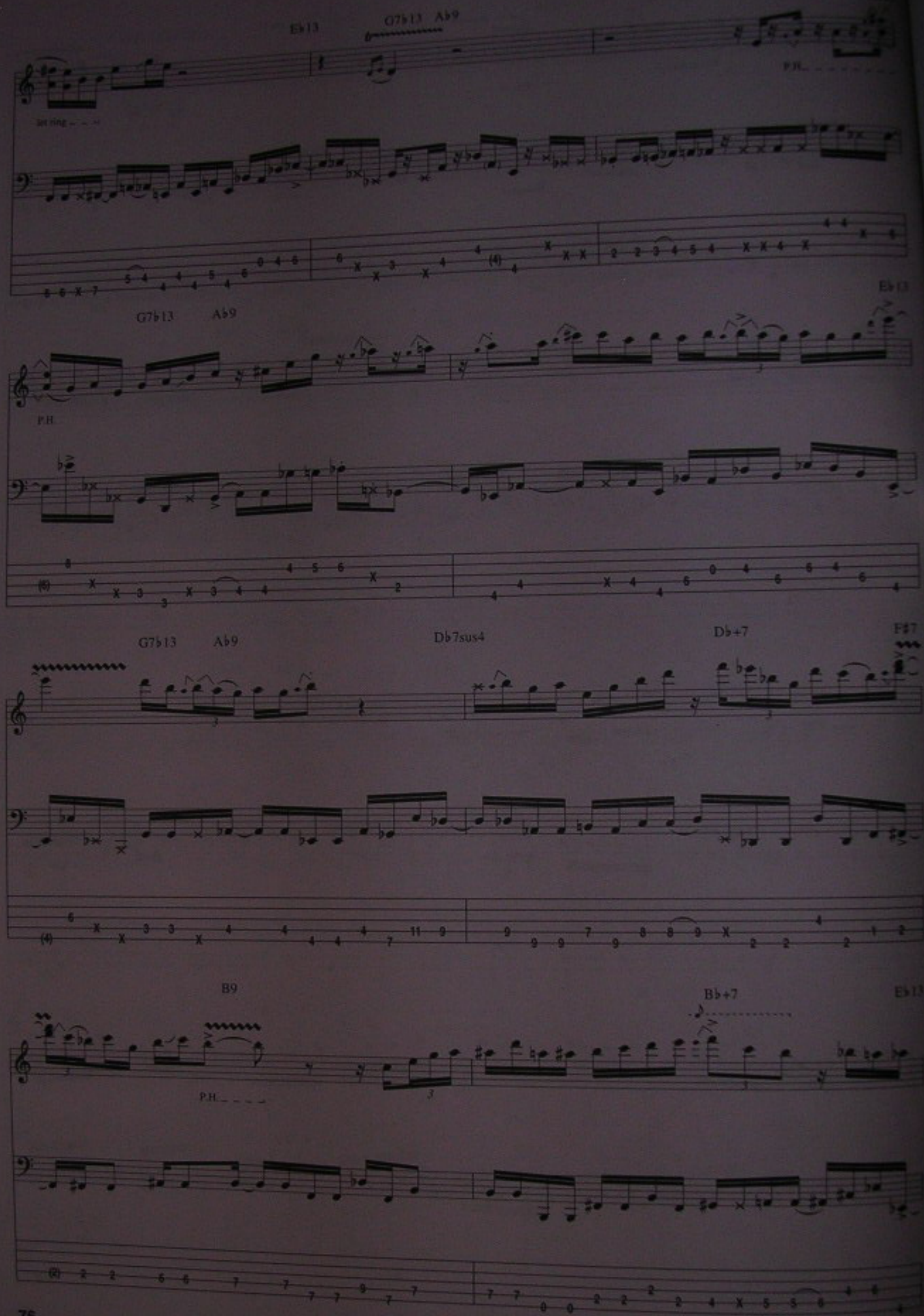


G **Guitar Solo/ **Keybd. Solo, ad lib.**



* Chord symbols reflect implied tonality.
** on repeat


G7b13 Ab9
P.H.
let ring
Eb13
G7b13 Ab9
pp < mf
vol. swell
Eb13
G7b13 Ab9
Eb13
G7b13 Ab9
P.H.
P.H.
Eb13
G7b13 Ab9


Eb13
G7b13
Ab9
let ring
P.H.
G7b13
Ab9
Eb13
P.H.
G7b13
Ab9
Db7sus4
Db+7
F#7
B9
P.H.
Bb+7
Eb13

G7b13 Ab9 Db7sus4 F#7

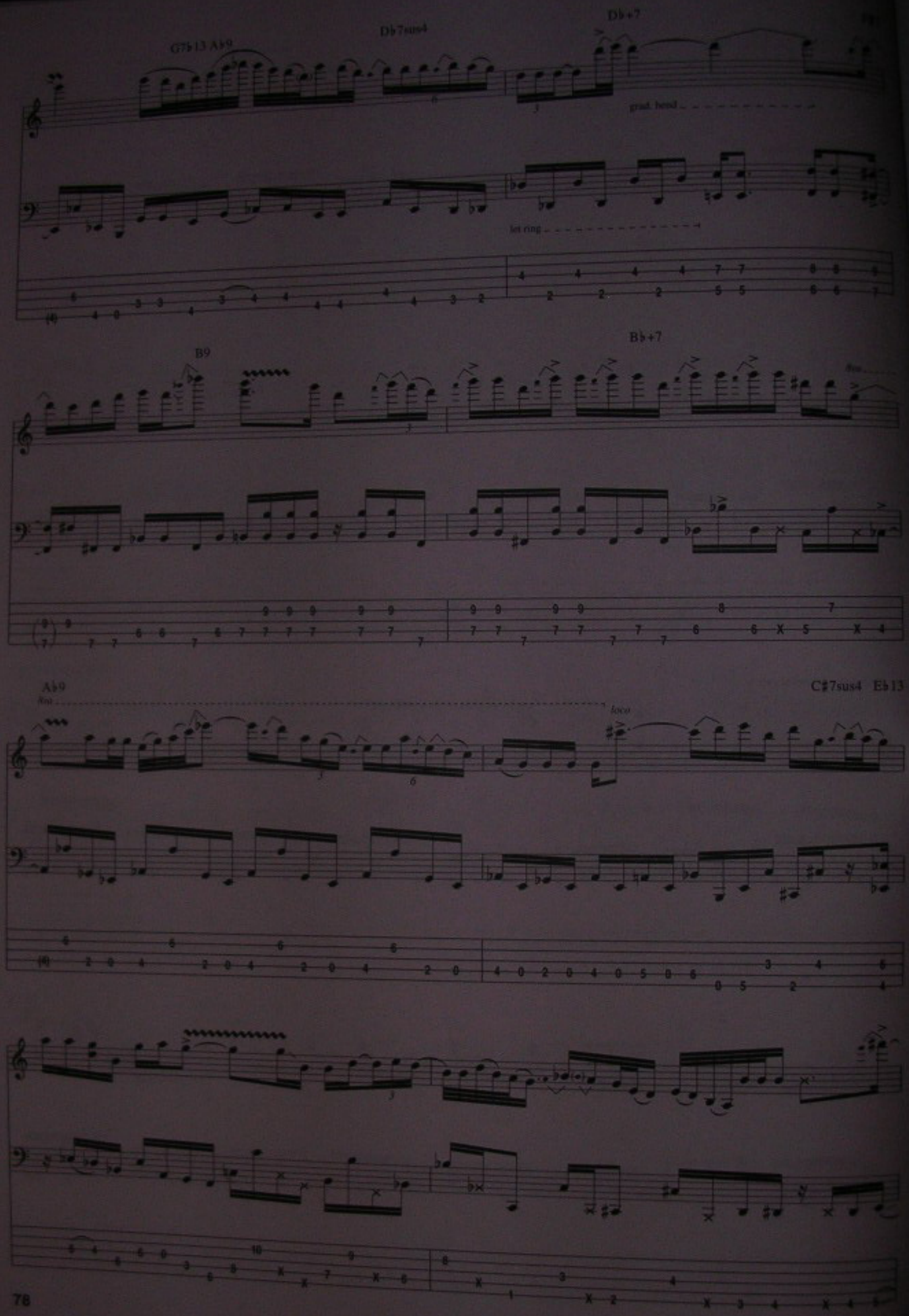
P.H.

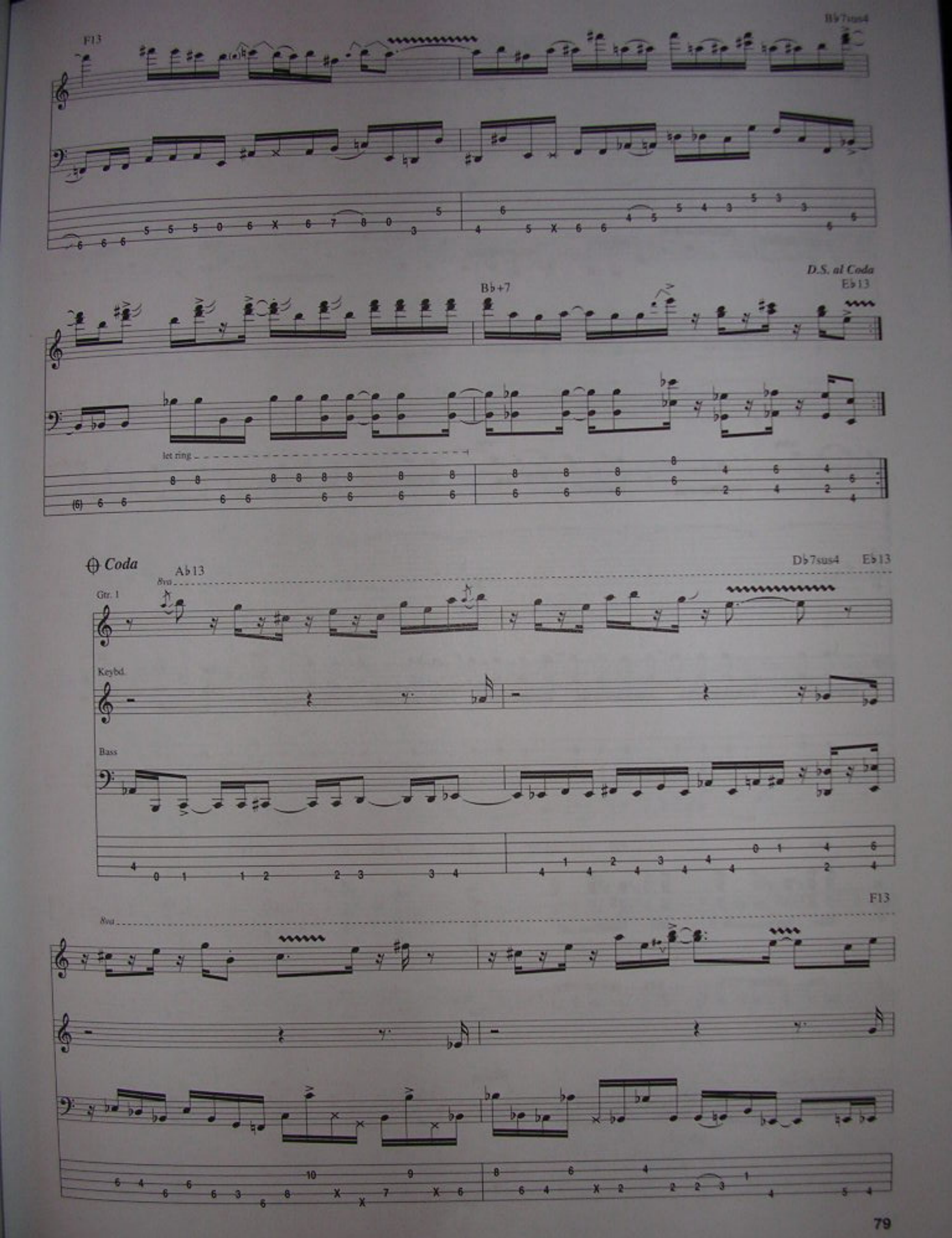
B9 Bb+7 Eb13

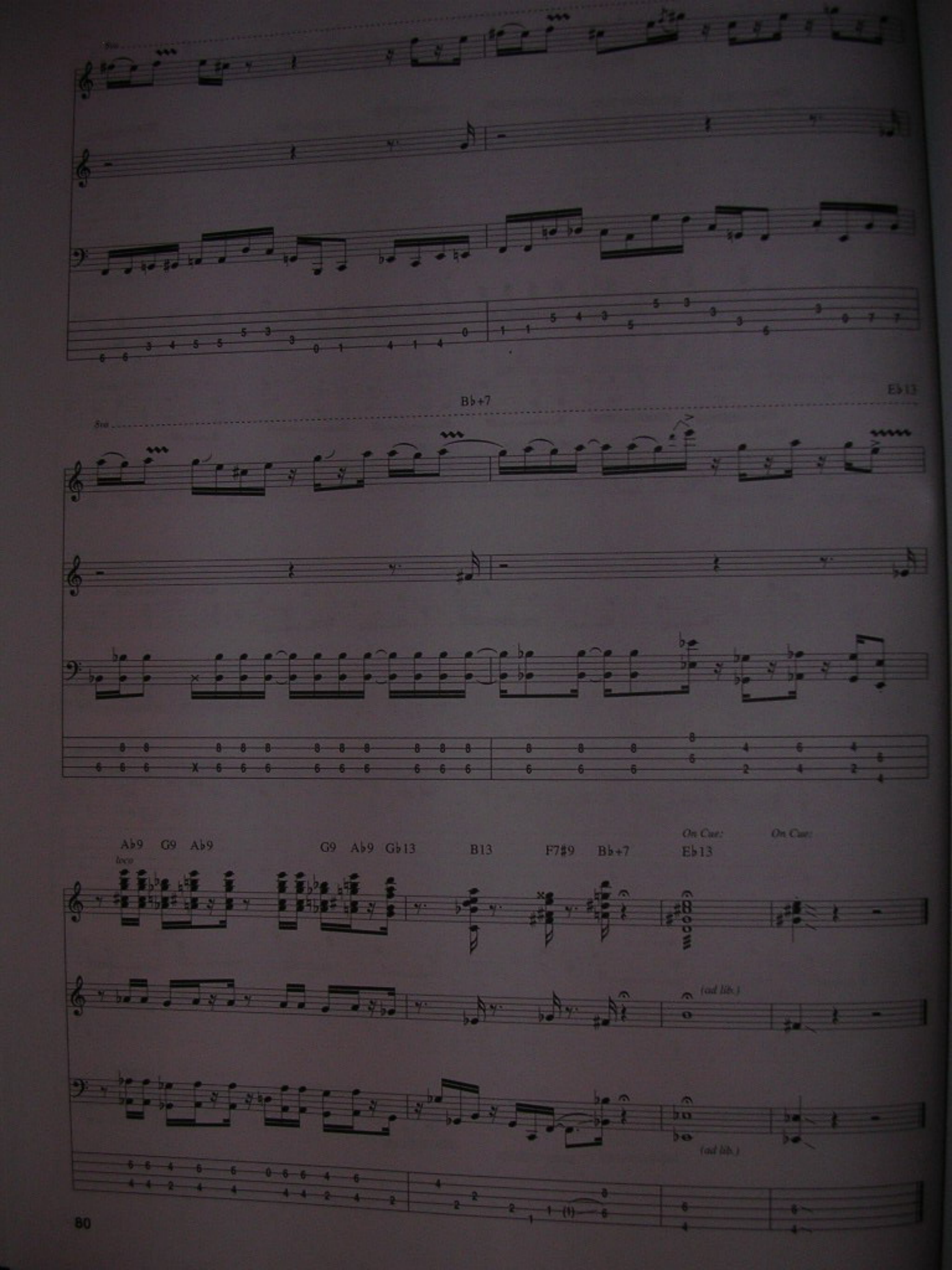
w/ wah effect

G7b13 Ab9 Db7sus4 Db+7 F#7

B9 Bb+7 Eb13

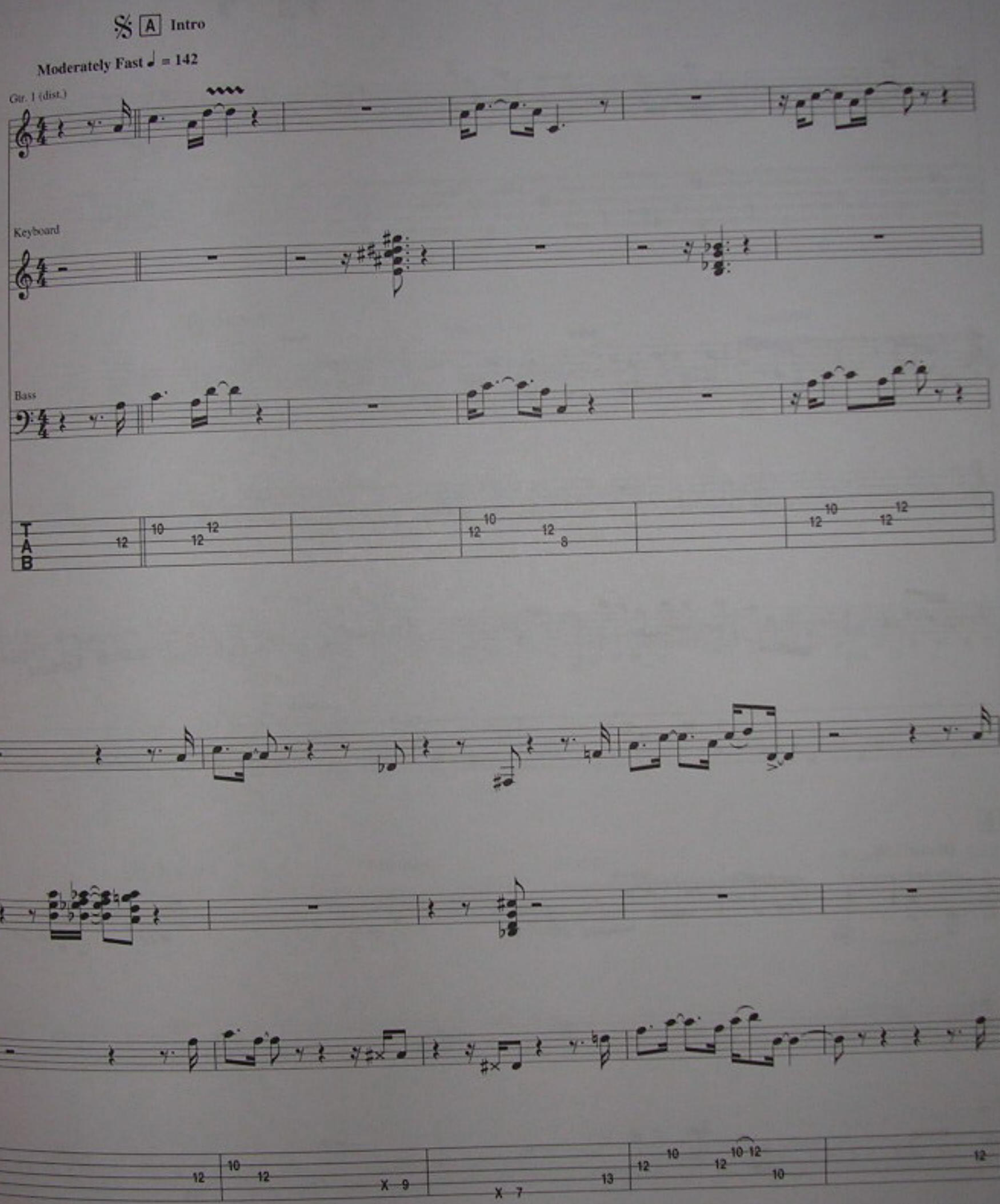

G7b13 Ab9
Db7sus4
Db+7
grad. bend
let ring
B9
Bb+7
Ab9
loco
C#7sus4 Eb13


F13
B♭7sus4
D.S. al Coda
E♭13
B♭+7
let ring
Coda
A♭13
8va
D♭7sus4
E♭13
Gtr. 1
Keybd.
Bass
F13
8va


8va
Bb+7
Eb13
8va
Ab9
G9
Ab9
G9
Ab9
Gb13
B13
F7#9
Bb+7
On Cue:
Eb13
On Cue:
loco
(ad lib.)
(ad lib.)

Self Defense

Written by Gary Willis



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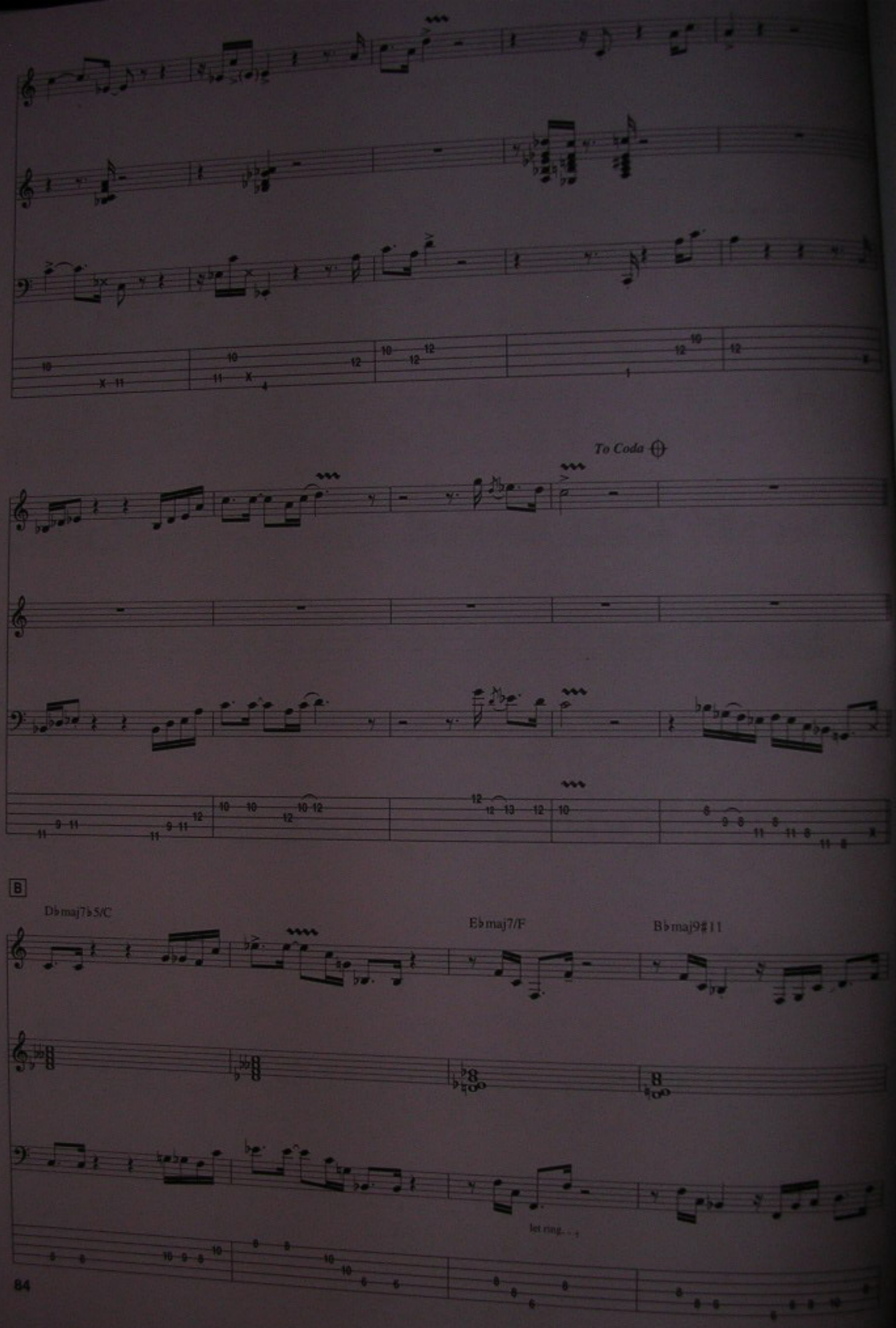
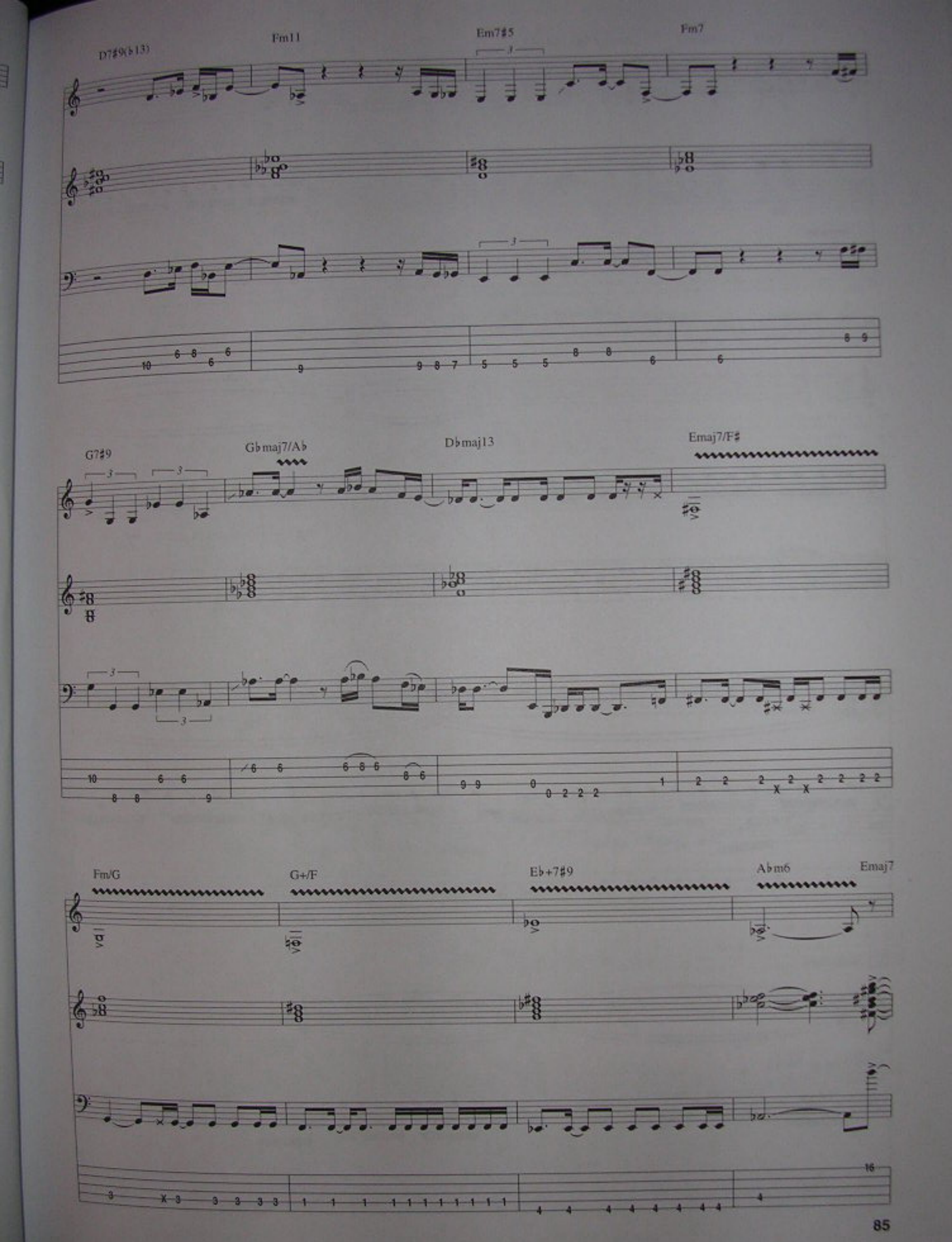
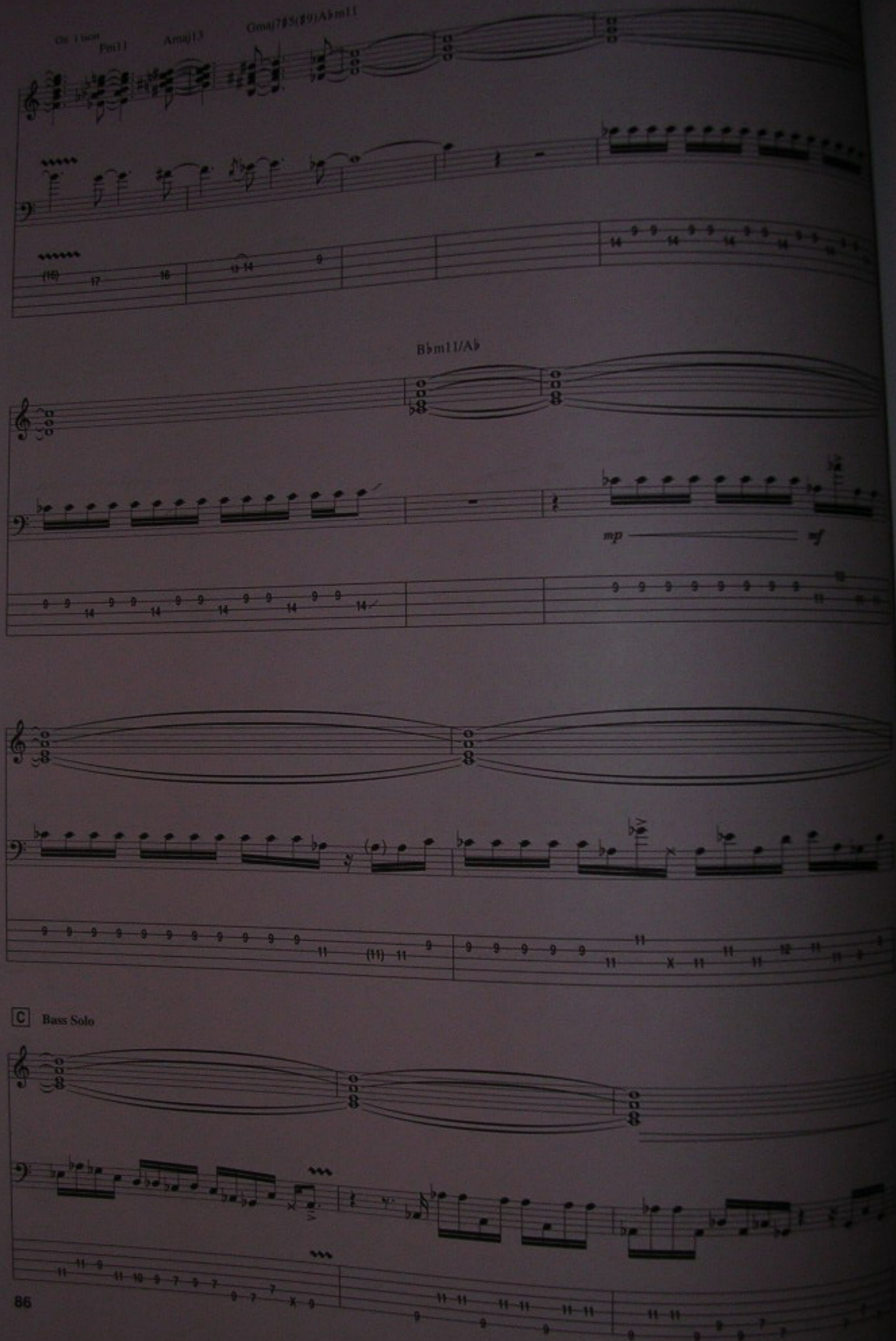

To Coda
B
D♭maj7♭5/C
E♭maj7/F
B♭maj9♯11
let ring...

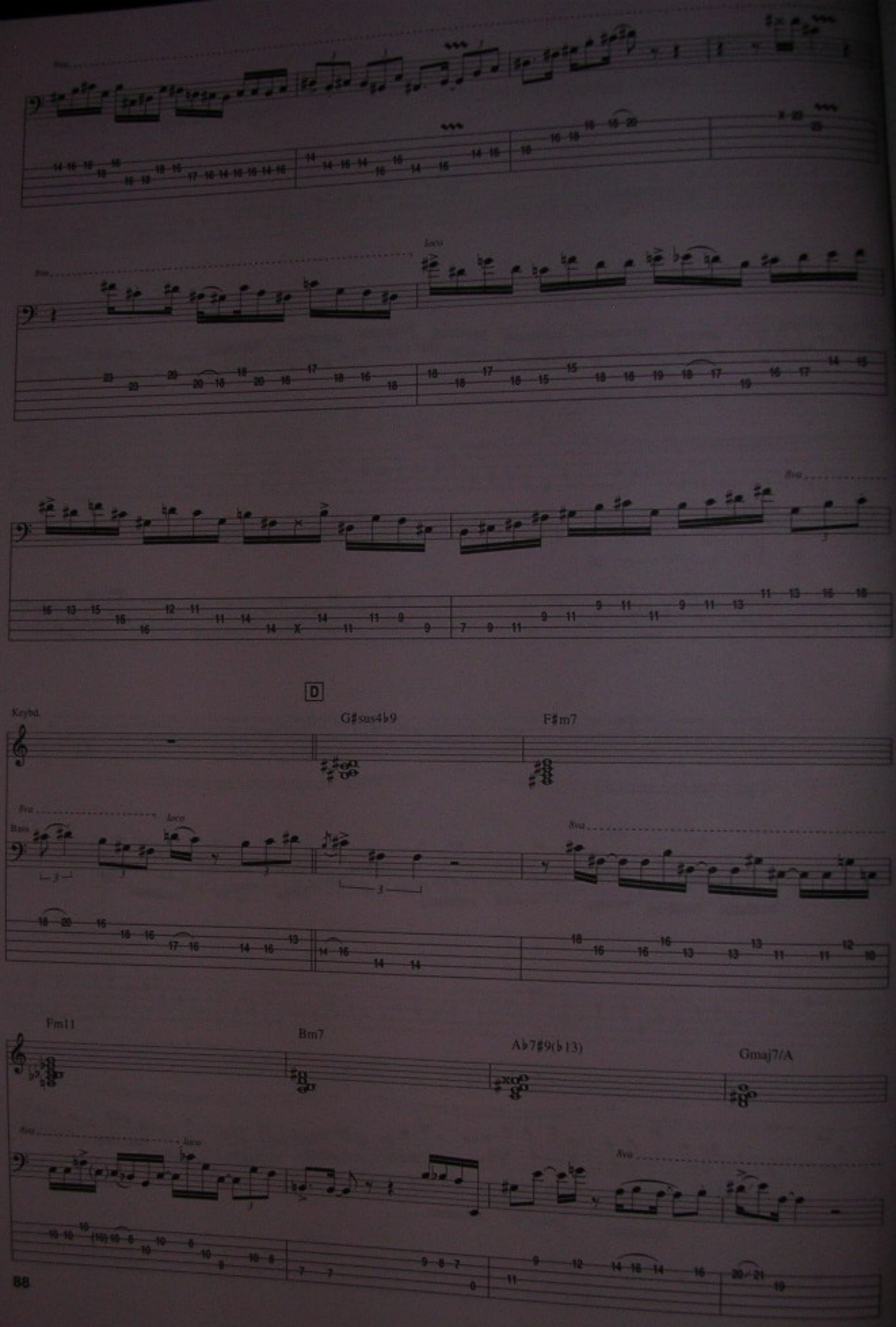

D7♯9(♭13)
Fm11
Em7♯5
Fm7
G7♯9
G♭maj7/A♭
D♭maj13
Emaj7/F♯
Fm/G
G+/F
E♭+7♯9
A♭m6
Emaj7


Fm11
Amaj13
Gmaj7♯5(♯9)A♭m11
B♭m11/A♭
mp
mf
C
Bass Solo

Keybd. tacet

N.C.

Harm.


8va
loco
D
Keybd.
G♯sus4♭9
F♯m7
Bass
Fm11
Bm7
A♭7♯9(♭13)
Gmaj7/A

B7#9(♭13)

Cm9

8va

Gadd2/B

B♭m9

8va

loco

A7#9(♭13)

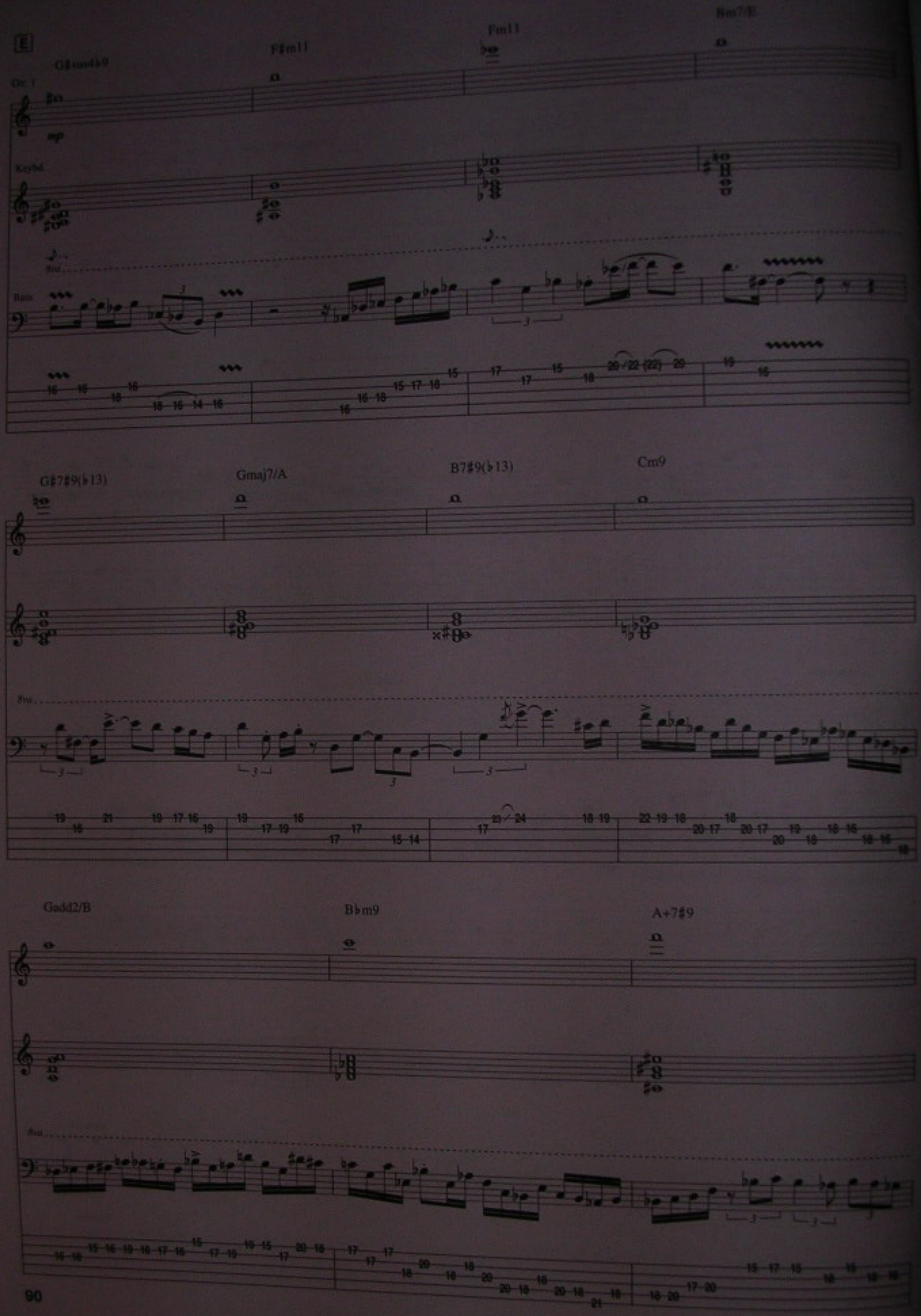
G♭maj7/A♭

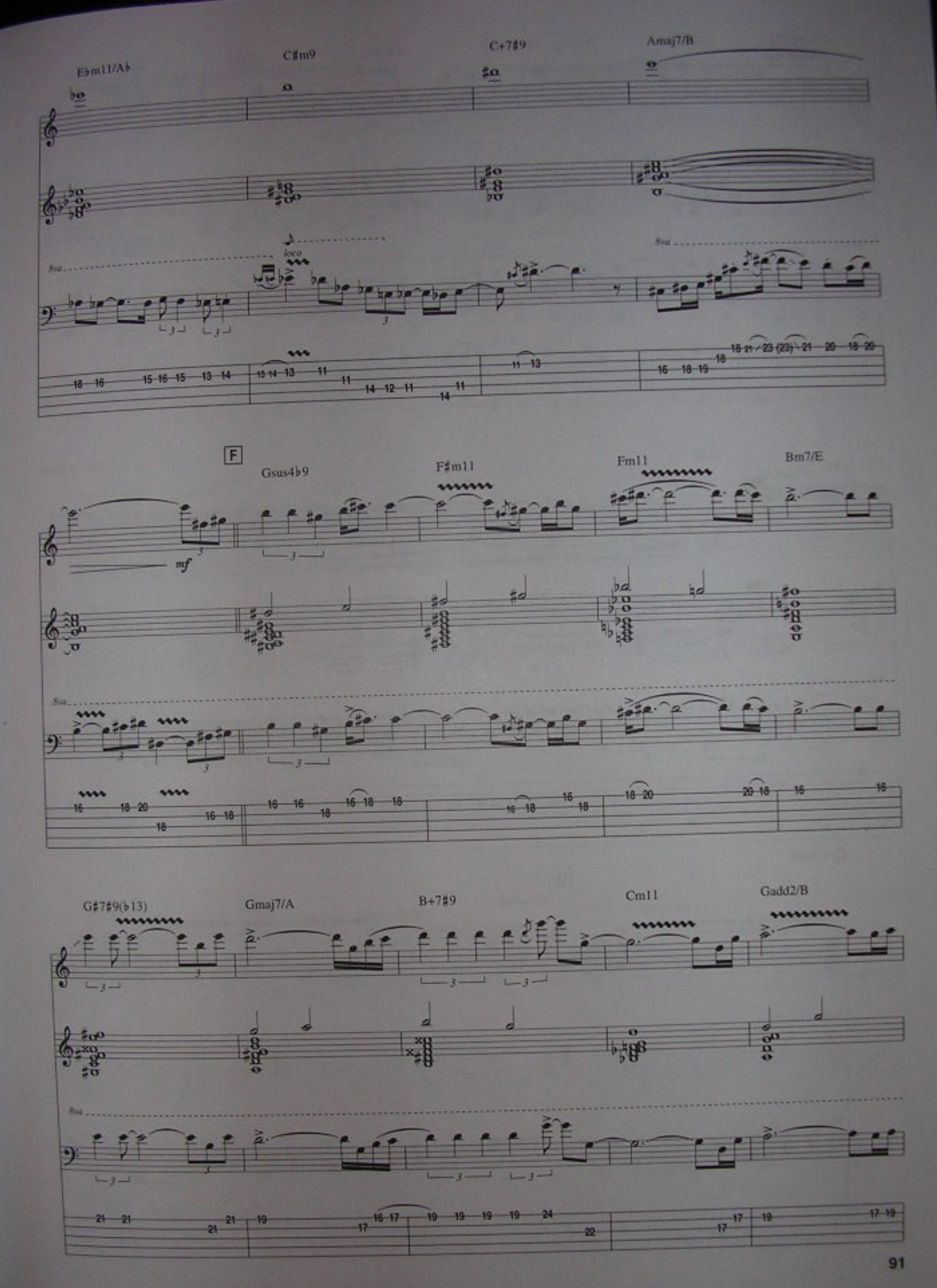
Cm9

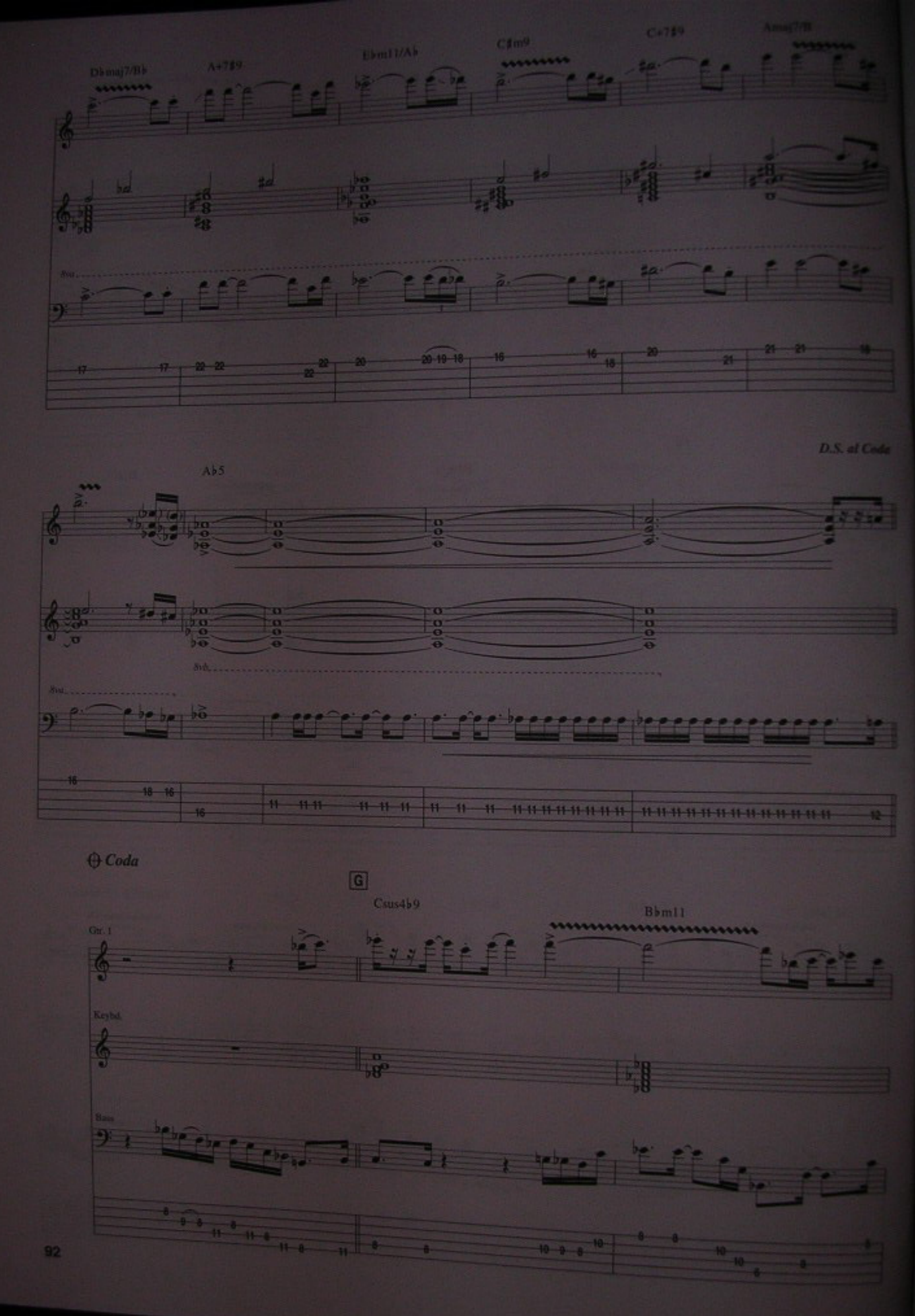
C+7

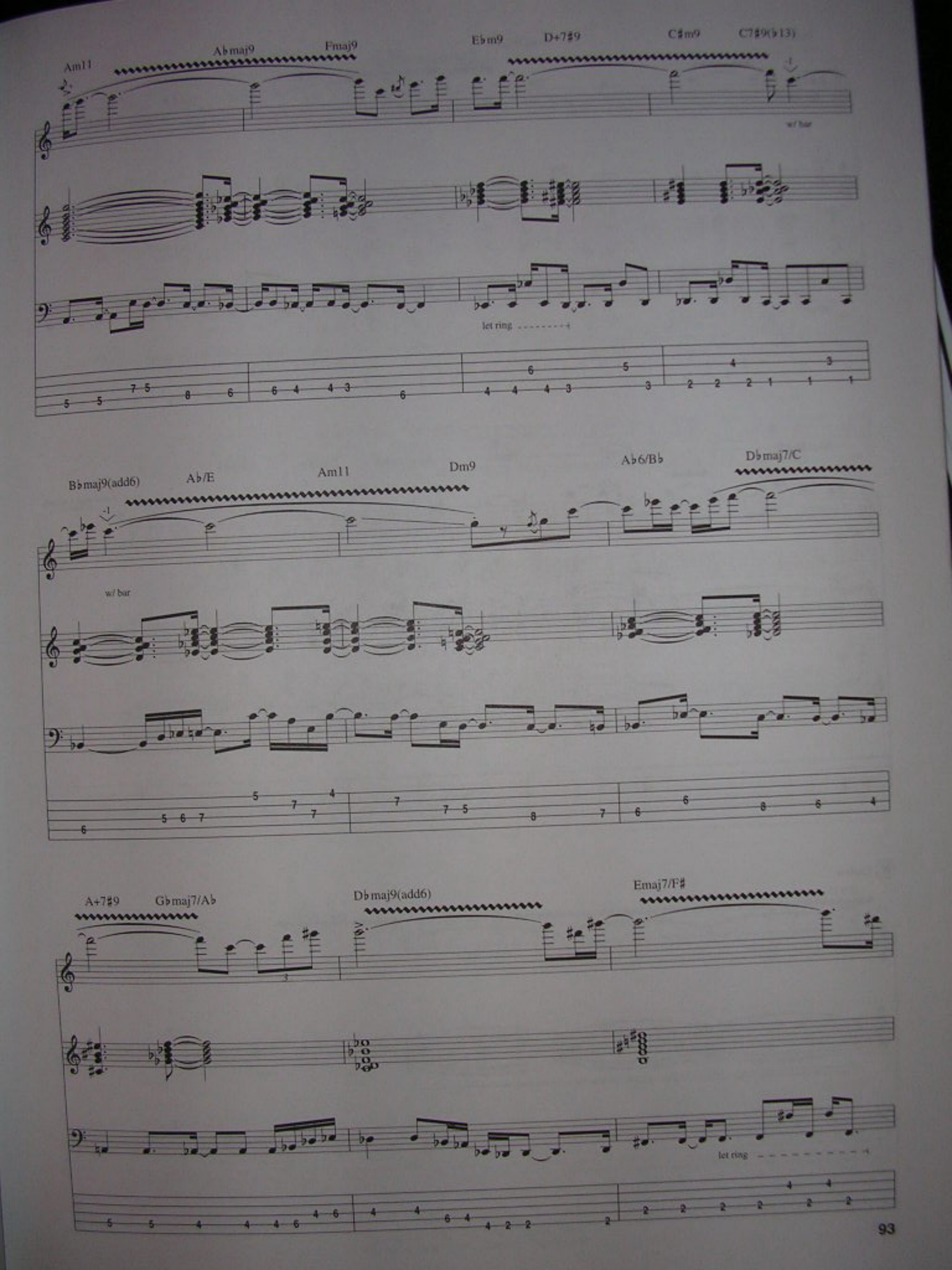
Amaj7/B

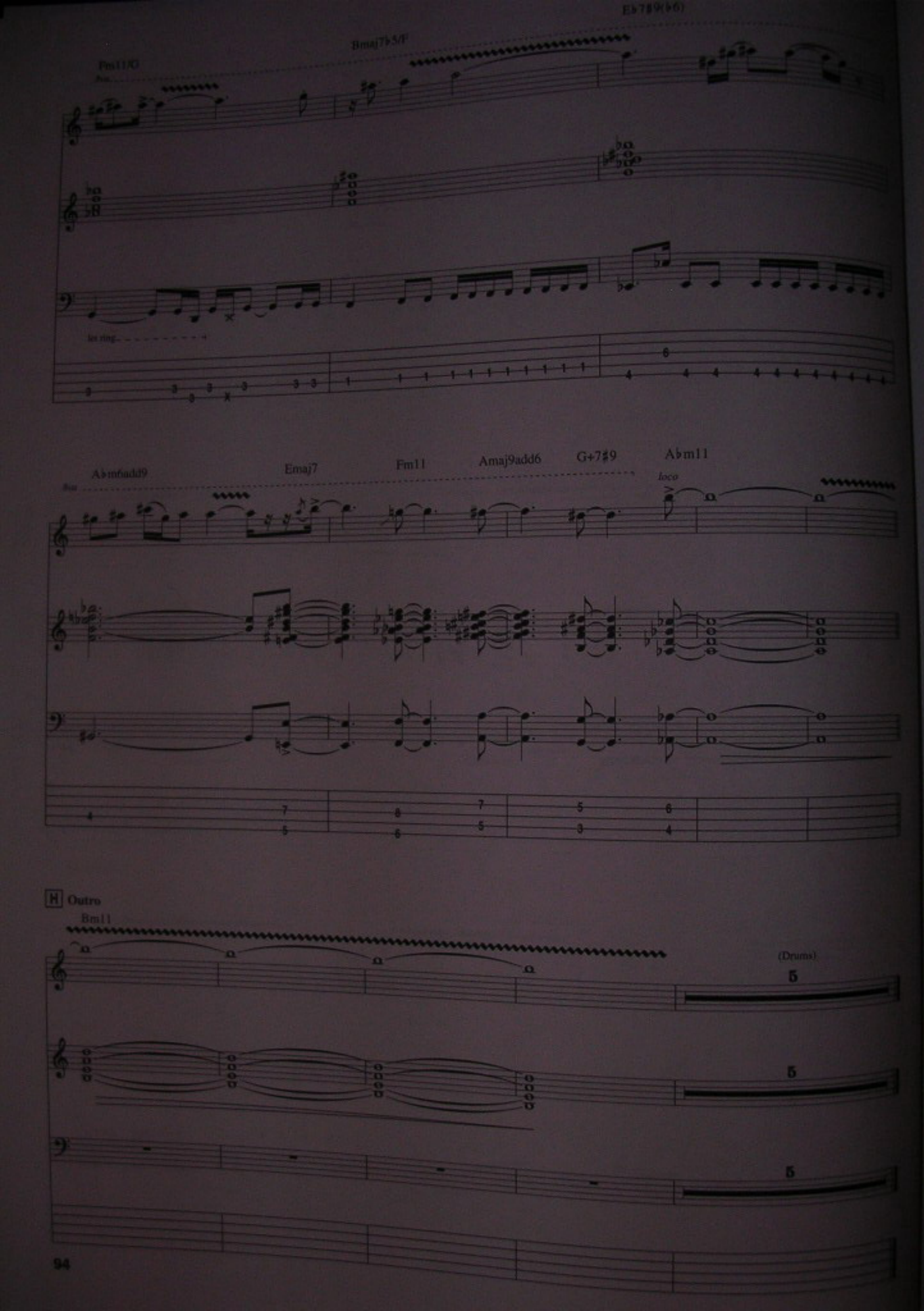
* Played behind the beat.


E
G♯sus4♭9
F♯m11
Fm11
Bm7/E
Gtr. 1
mp
Keybd.
Bass
G♯7♯9(♭13)
Gmaj7/A
B7♯9(♭13)
Cm9
Gadd2/B
B♭m9
A+7♯9


E♭m11/A♭
C♯m9
C+7♯9
Amaj7/B
8va
loco
8va
F
Gsus4♭9
F♯m11
Fm11
Bm7/E
mf
8va
G♯7♯9(♭13)
Gmaj7/A
B+7♯9
Cm11
Gadd2/B
8va

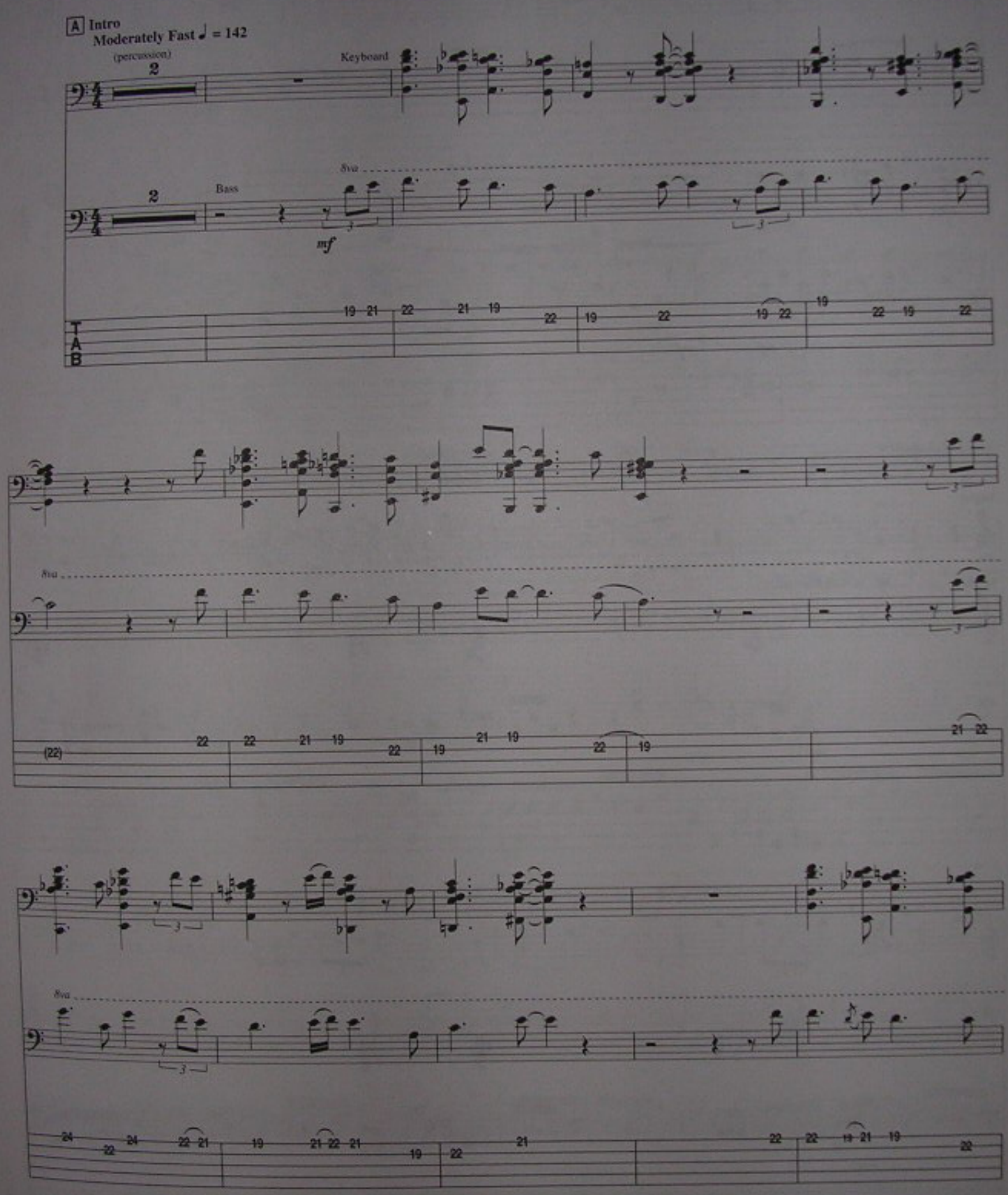

D♭maj7/B♭
A+7♯9
E♭m11/A♭
C♯m9
C+7♯9
Amaj7/B
8va
D.S. al Coda
A♭5
8va
8va
Coda
G
Csus4♭9
B♭m11
Gtr. 1
Keybd.
Bass


Am11
A♭maj9
Fmaj9
E♭m9
D+7♯9
C♯m9
C7♯9(♭13)
w/ bar
let ring
B♭maj9(add6)
A♭/E
Am11
Dm9
A♭6/B♭
D♭maj7/C
w/ bar
A+7♯9
G♭maj7/A♭
D♭maj9(add6)
Emaj7/F♯
let ring


Fm11/G
Bmaj7♭5/F
E♭7♯9(♭6)
let ring
A♭m6add9
Emaj7
Fm11
Amaj9add6
G+7♯9
A♭m11
loco
H Outro
Bm11
(Drums)

Speak

Written by Gary Willis



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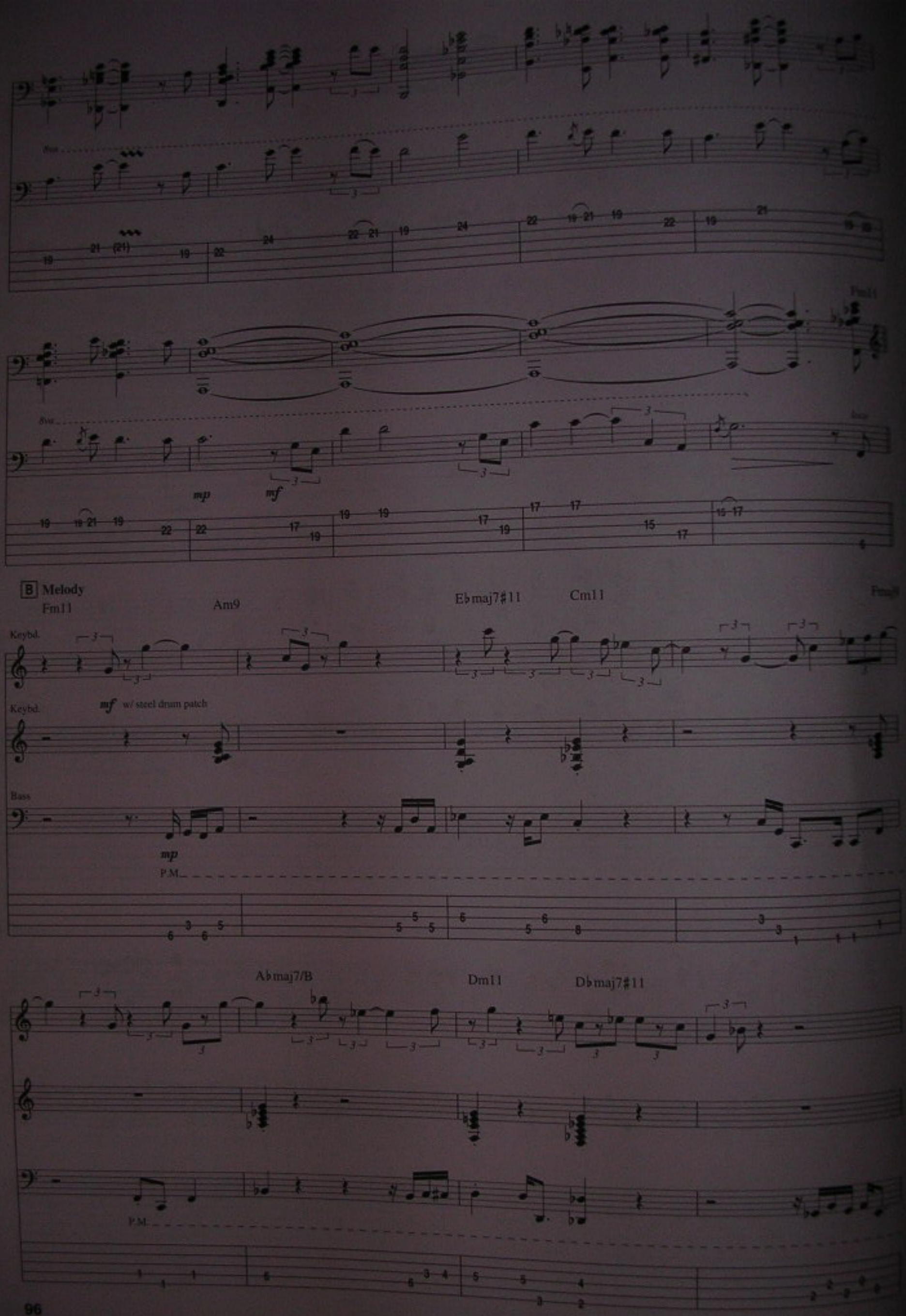
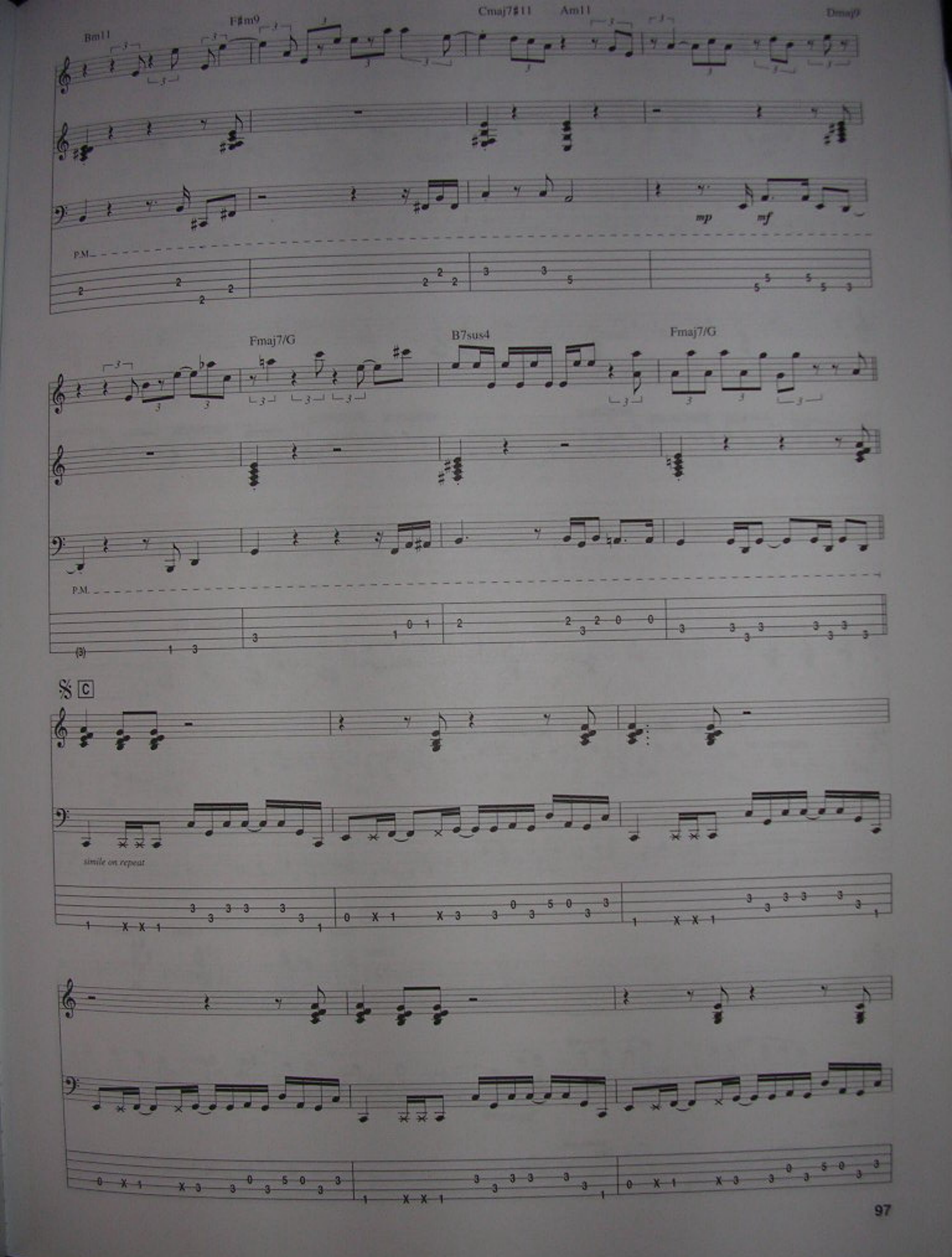

8va
mp
mf
B Melody
Fm11
Am9
E♭maj7♯11
Cm11
Keybd.
mf w/ steel drum patch
Bass
mp
P.M.
A♭maj7/B
Dm11
D♭maj7♯11


Bm11
F#m9
Cmaj7#11
Am11
Dmaj9
mp
mf
P.M.
Fmaj7/G
B7sus4
Fmaj7/G
P.M.
C
simile on repeat

To Coda

mp

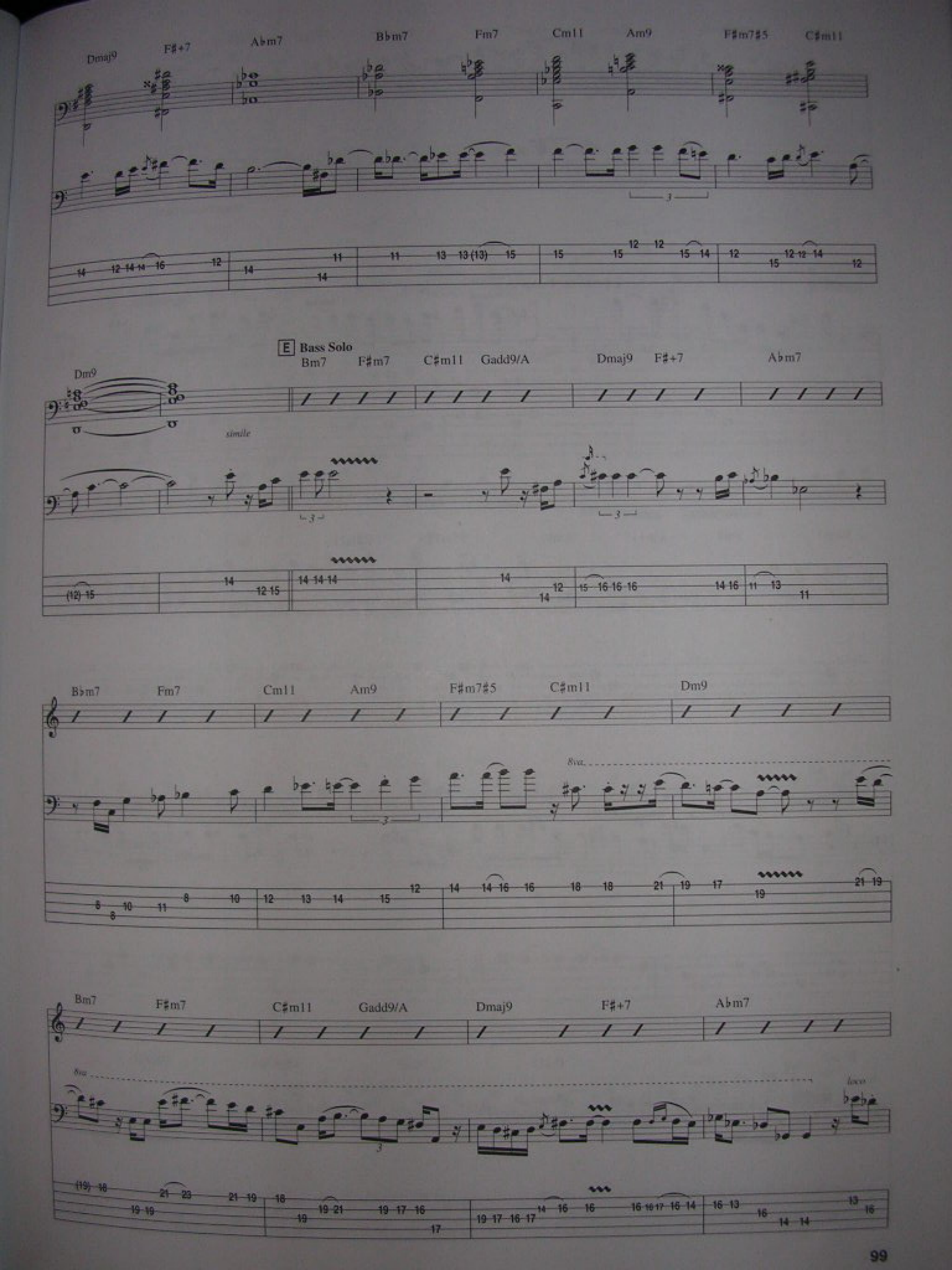
let ring

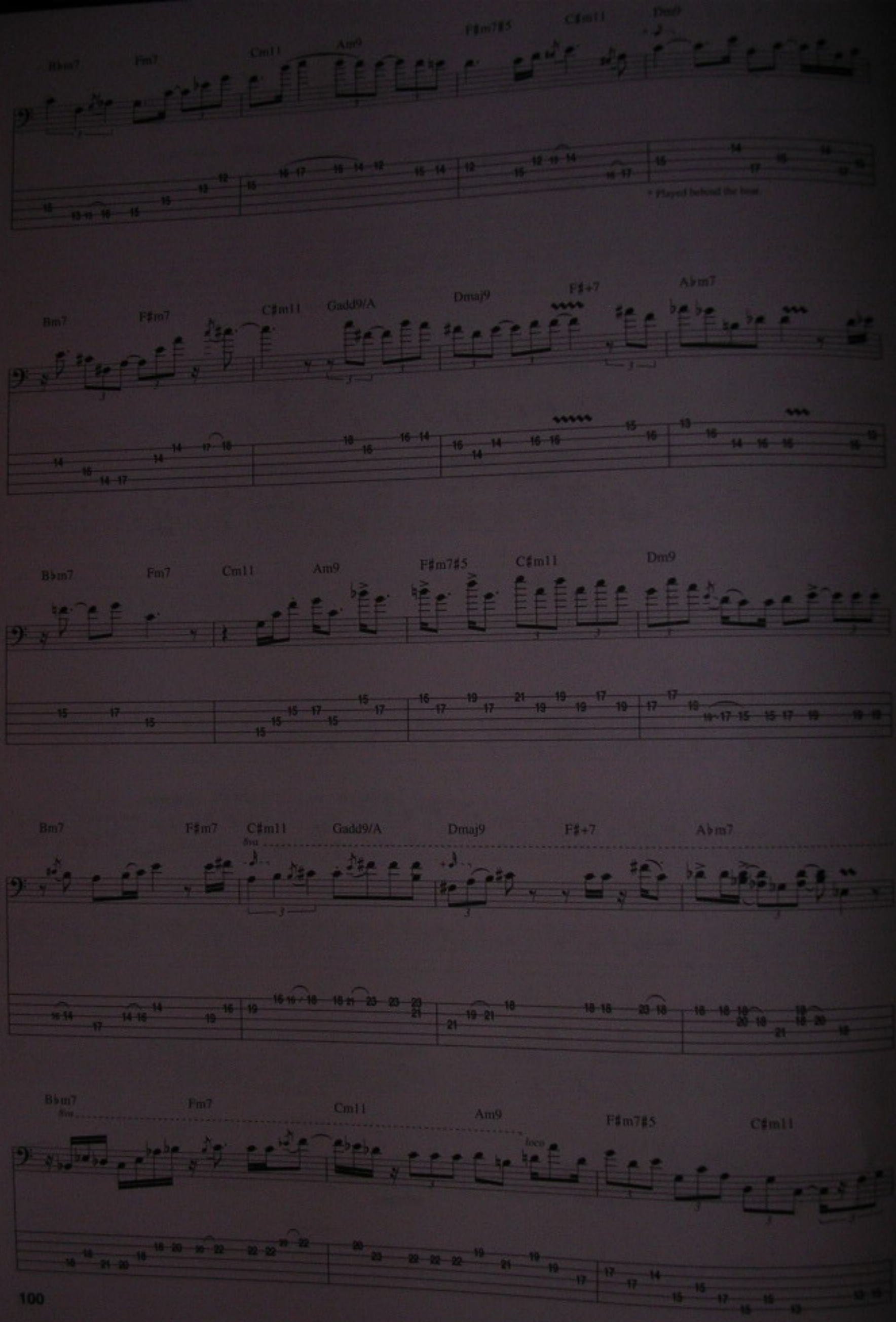
D

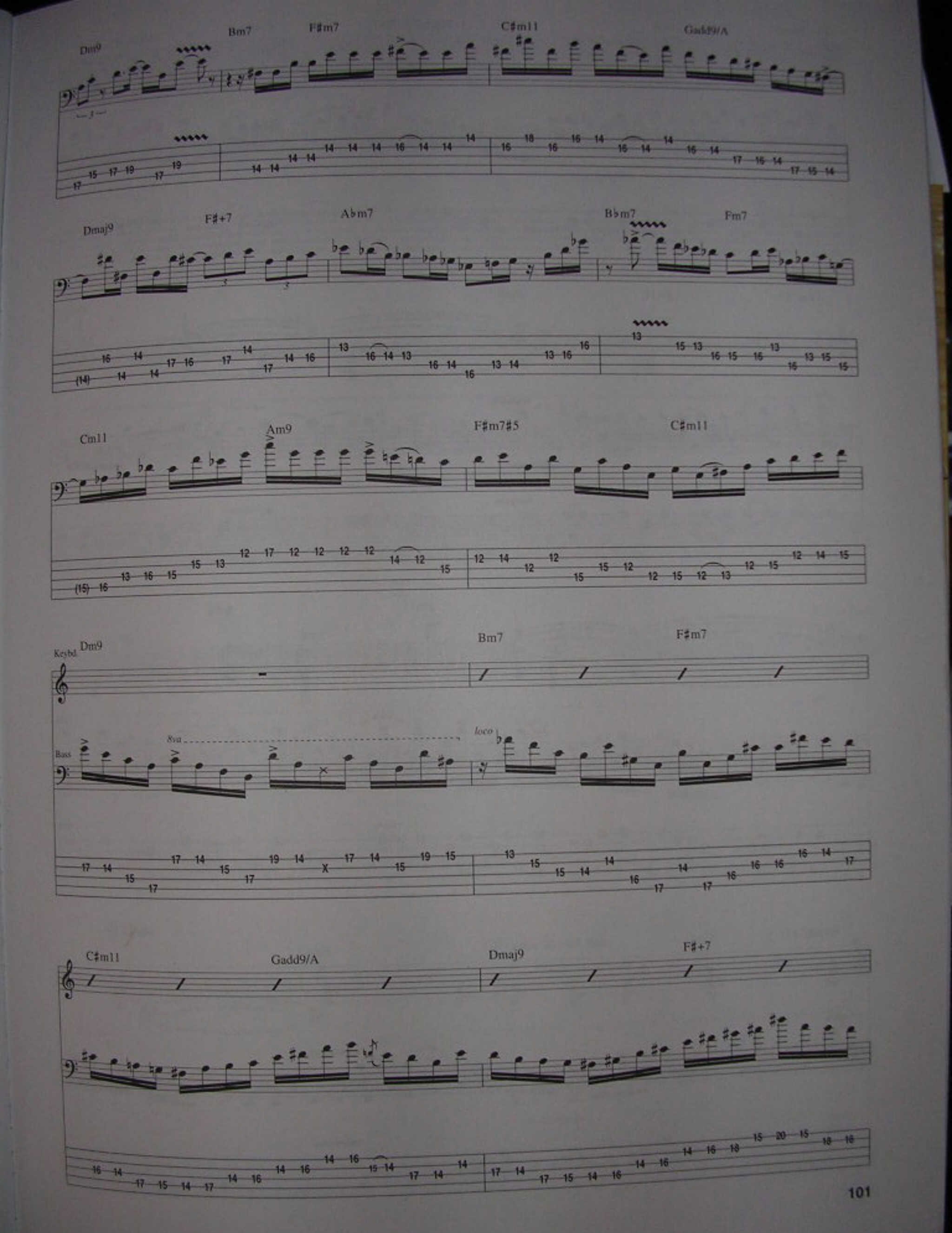
Bm7 F#m7 C#m11 Gadd9/A

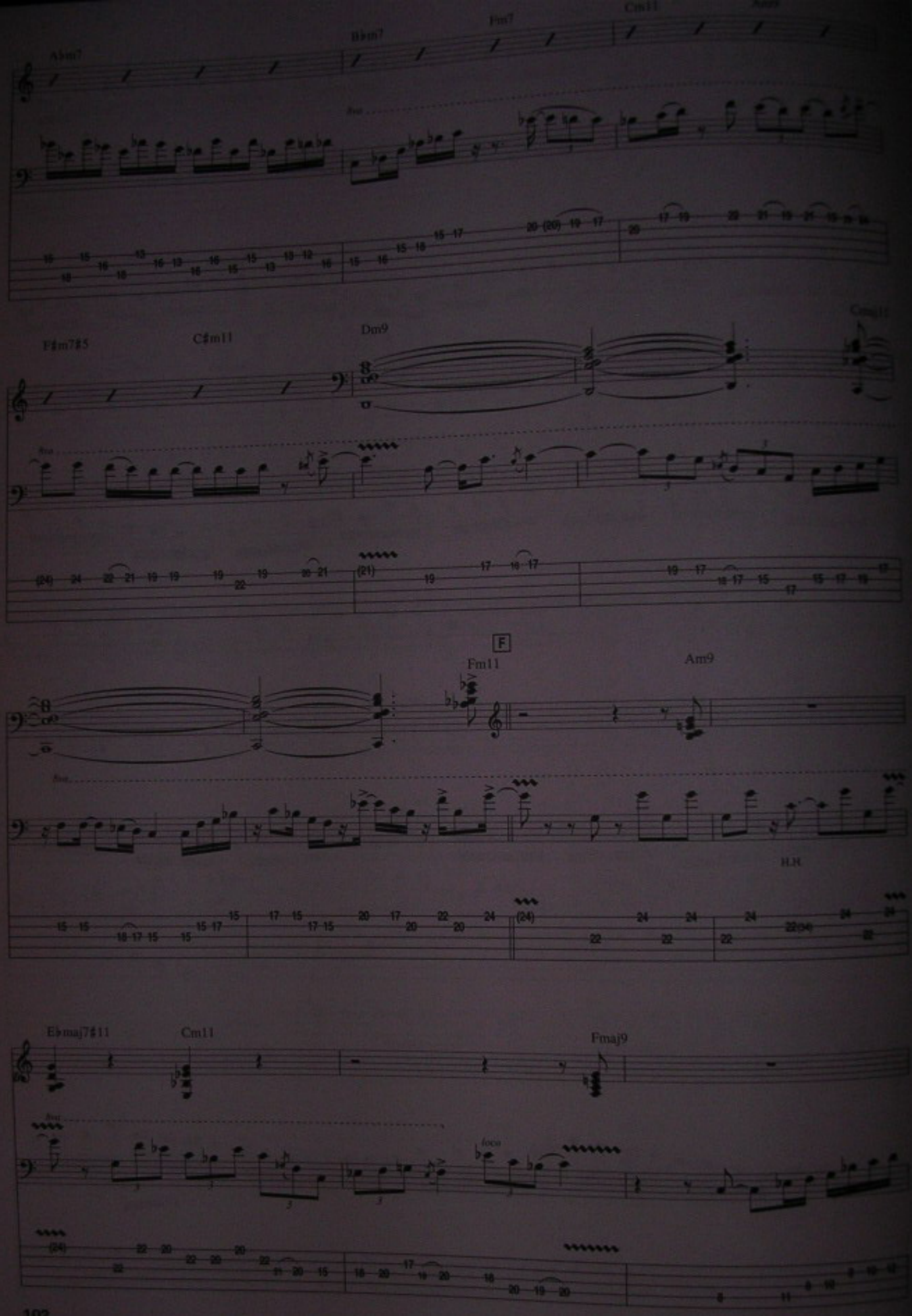
Keybd.

let ring


Dmaj9
F#+7
A♭m7
B♭m7
Fm7
Cm11
Am9
F#m7#5
C#m11
E Bass Solo
Bm7
F#m7
C#m11
Gadd9/A
Dmaj9
F#+7
A♭m7
Dm9
simile
B♭m7
Fm7
Cm11
Am9
F#m7#5
C#m11
Dm9
8va
Bm7
F#m7
C#m11
Gadd9/A
Dmaj9
F#+7
A♭m7
8va
loco


B♭m7
Fm7
Cm11
Am9
F♯m7♯5
C♯m11
Dm9
* Played behind the beat.
Bm7
F♯m7
C♯m11
Gadd9/A
Dmaj9
F♯+7
A♭m7
B♭m7
Fm7
Cm11
Am9
F♯m7♯5
C♯m11
Dm9
Bm7
F♯m7
C♯m11
Gadd9/A
Dmaj9
F♯+7
A♭m7
8va
B♭m7
Fm7
Cm11
Am9
F♯m7♯5
C♯m11
8va
loco


Dm9
Bm7
F♯m7
C♯m11
Gadd9/A
Dmaj9
F♯+7
A♭m7
B♭m7
Fm7
Cm11
Am9
F♯m7♯5
C♯m11
Keybd.
Dm9
Bm7
F♯m7
Bass
8va
loco
C♯m11
Gadd9/A
Dmaj9
F♯+7


A♭m7
B♭m7
Fm7
Cm11
Am7
F♯m7♯5
C♯m11
Dm9
Cm11
F
Fm11
Am9
H.H.
E♭maj7♯11
Cm11
Fmaj9

Am7♭5/B♭ Dm11 D♭maj7♯11 Bm11 F♯m9

Cmaj7♯11 Am11 Dmaj9

8va

H.H. H.H.

D.S. al Coda

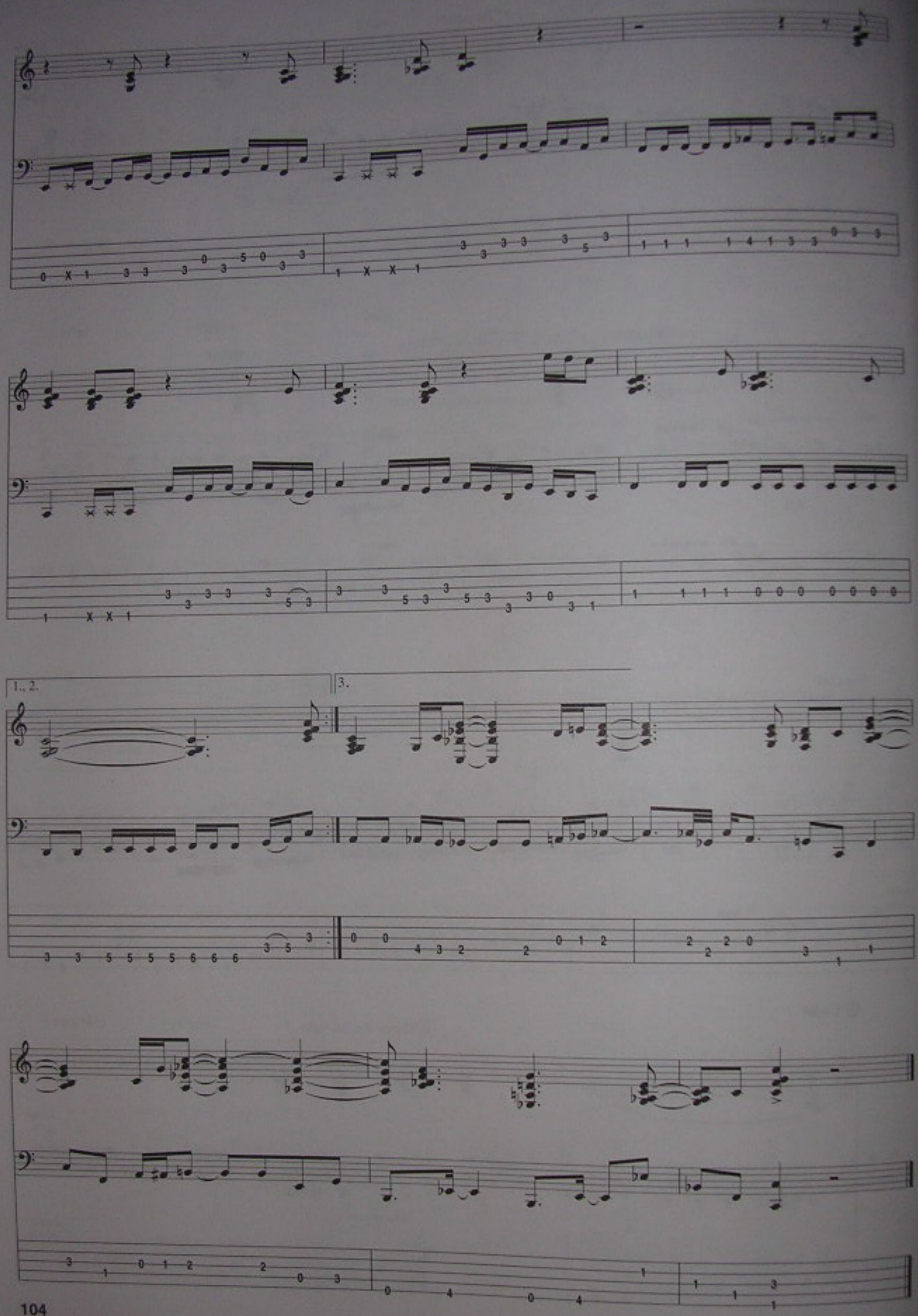
Fmaj7/G Bm11 Fmaj7/G

8va loco

Coda

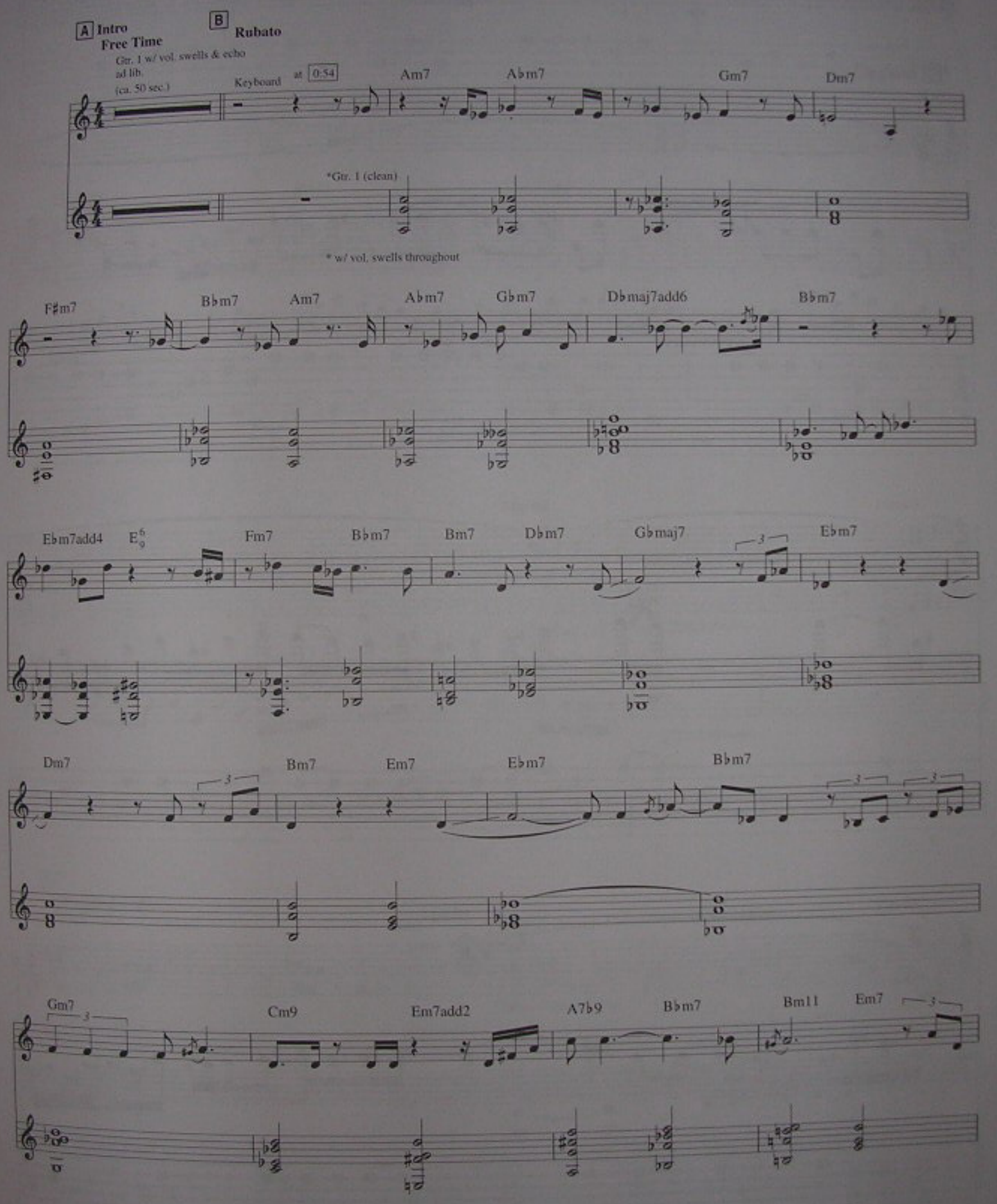
G Outro-Keybd. Solo

simile on repeats


1.
2.
3.

Wounded

Written by Gary Willis



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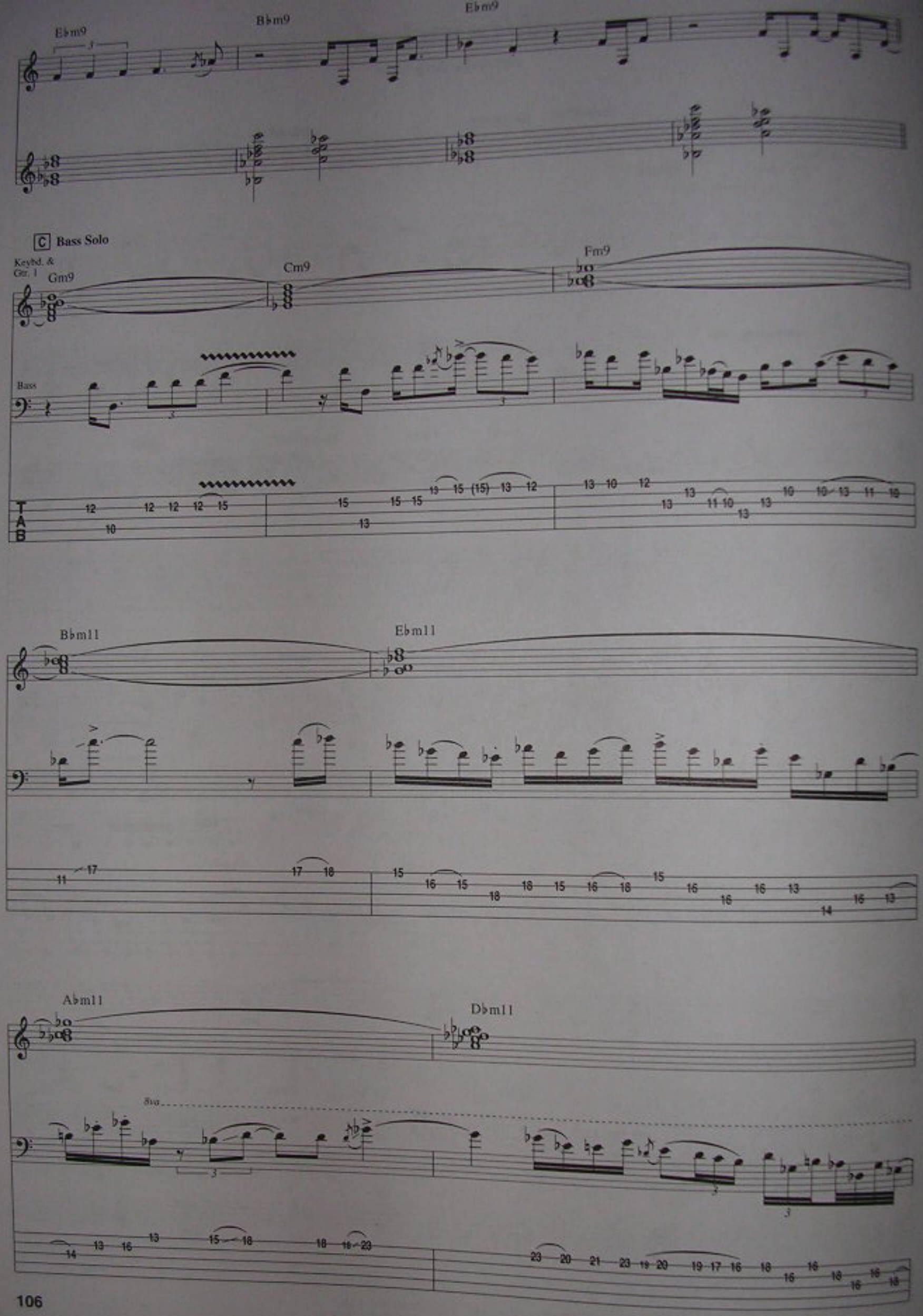

E♭m9
B♭m9
E♭m9
C Bass Solo
Keybd. & Gtr. 1
Gm9
Cm9
Fm9
Bass
T
A
B
B♭m11
E♭m11
A♭m11
D♭m11

F♯m11 G13sus4

8va

poco accel.

Cmaj7♯11 Bm11 Em9 Dm9

8va

Cmaj7 Bm11 B♭mb5 Gtr. 1 (dist.)

8va

D

A Tempo ♩ = 82

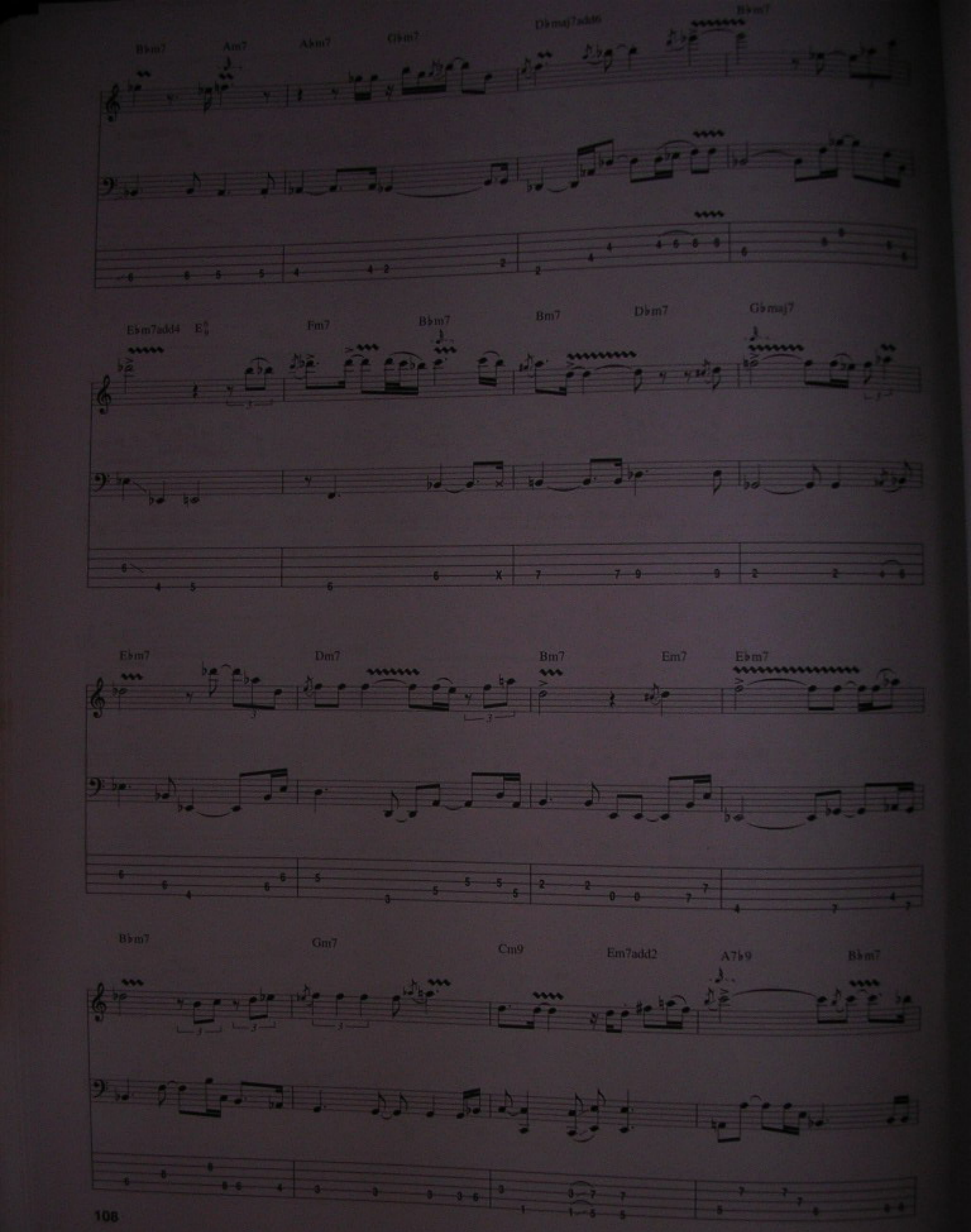
*Am7 A♭m7 Gm7 Dm7 F♯m7

* Played behind the beat.

loco

mp *mf*

* Keybd. plays changes


B♭m7
Am7
A♭m7
G♭m7
D♭maj7add6
B♭m7
E♭m7add4
E♭
Fm7
B♭m7
Bm7
D♭m7
G♭maj7
E♭m7
Dm7
Bm7
Em7
E♭m7
B♭m7
Gm7
Cm9
Em7add2
A7♭9
B♭m7

Bm11 Cm9 D♭maj7 B♭m7 A♭m9 G♭maj9

Gtr. 1 (doubl.)

Keybd.

Bass

E

E♭m7add2 D+7♯9 Gm9 Cm9 Fm9 B♭m11 E♭m11 A♭m11

-1 +1

w/ bar

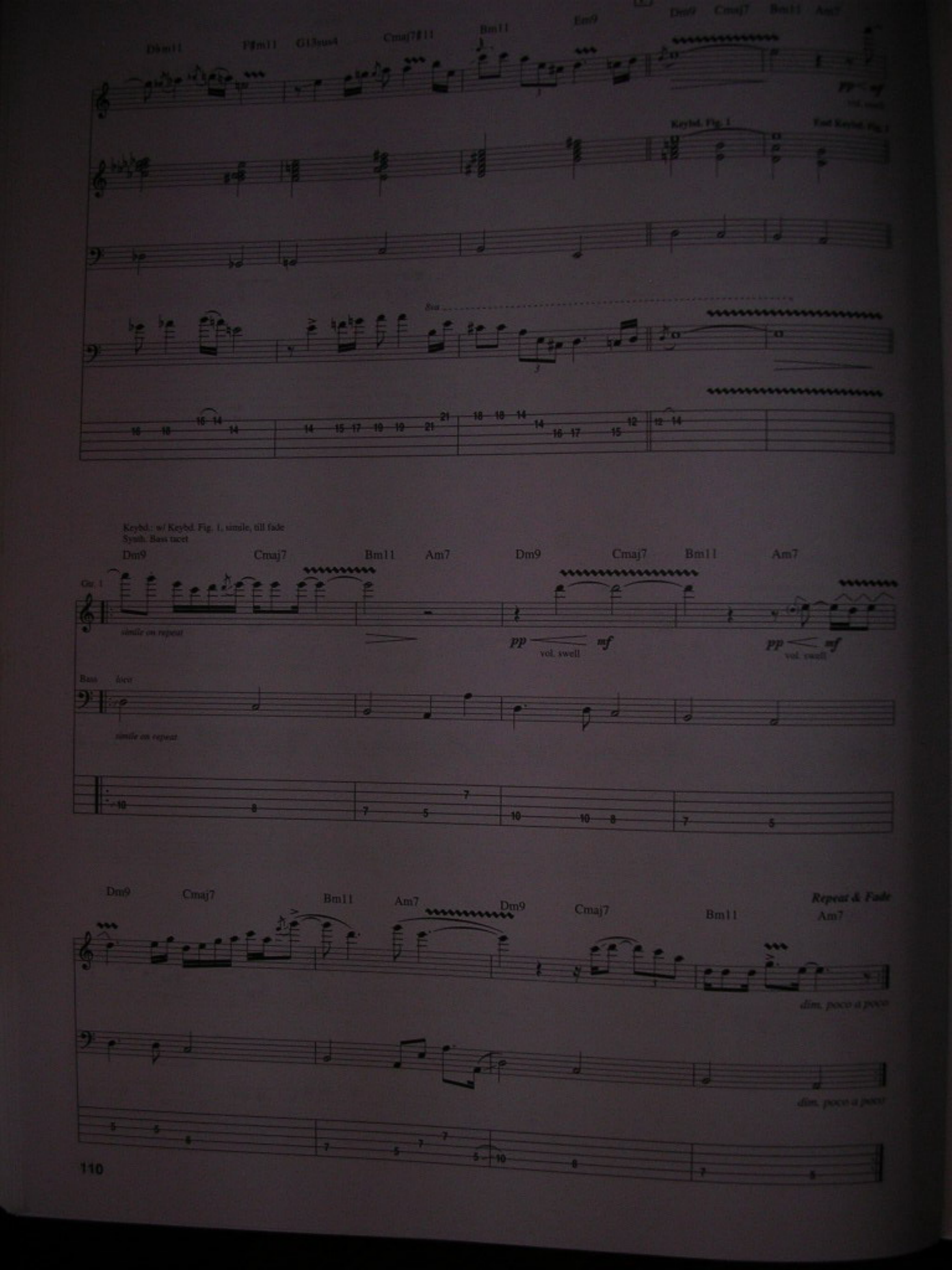
Gtr. 1

Keybd.

Synth. Bass

mf

Bass

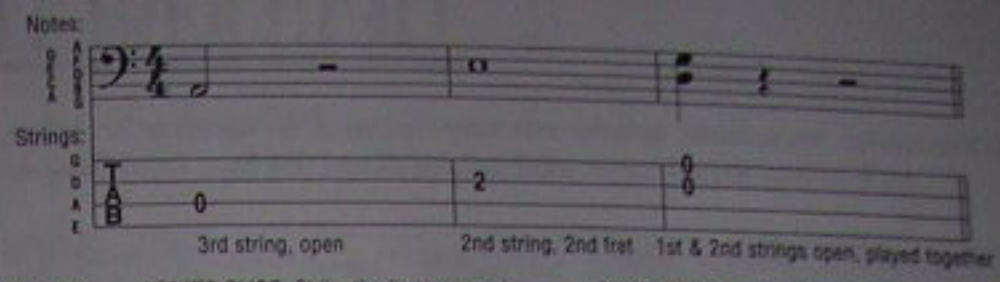

D♭m11
F♯m11
G13sus4
Cmaj7♯11
Bm11
Em9
Dm9
Cmaj7
Bm11
Am7
Keybd. Fig. 1
End Keybd. Fig. 1
8va
Keybd.: w/ Keybd. Fig. 1, simile, till fade
Synth. Bass tacet
Gtr. 1
simile on repeat
vol. swell
Bass
simile on repeat
Repeat & Fade
dim. poco a poco
110

Bass Notation Legend

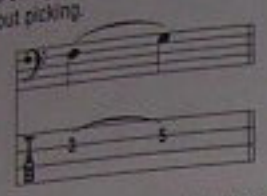
Bass music can be notated two different ways: on a *musical staff*, and in *tablature*.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

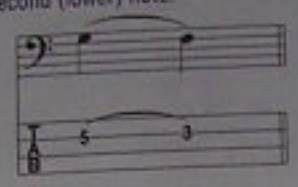
TABLATURE graphically represents the bass fingerboard. Each horizontal line represents a string, and each number represents a fret.



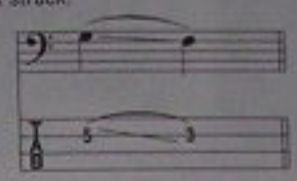
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



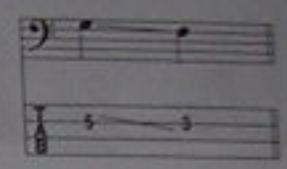
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



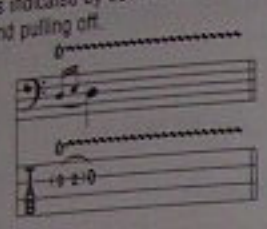
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



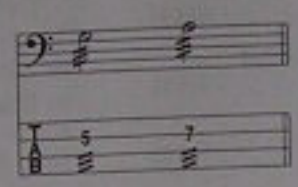
SHIFT SLIDE: Same as legato slide, except the second note is struck.



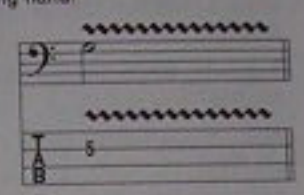
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



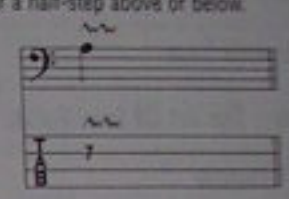
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



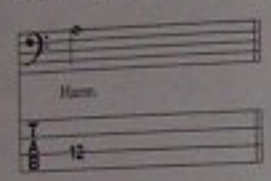
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



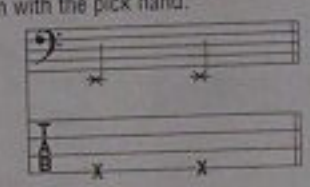
SHAKE: Using one finger, rapidly alternate between two notes on one string by sliding either a half-step above or below.



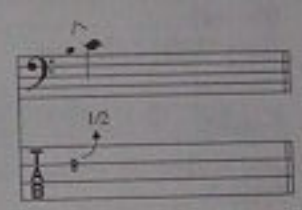
NATURAL HARMONIC: Strike the note while the fret hand lightly touches the string directly over the fret indicated.



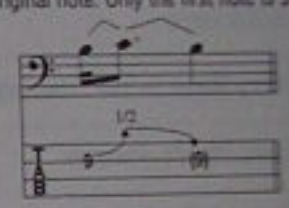
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing them and striking them with the pick hand.



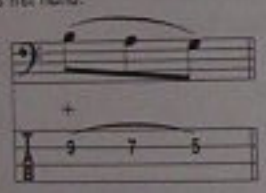
BEND: Strike the note and bend up the interval shown.



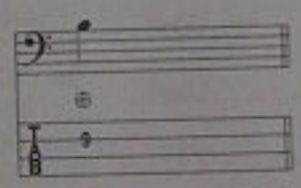
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



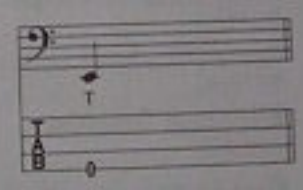
RIGHT-HAND TAP: Hammer ("tap") the fret indicated with the "pick-hand" index or middle finger and pull off to the note fretted by the fret hand.



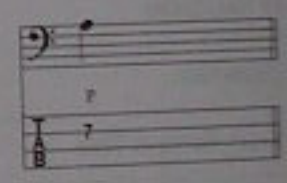
LEFT-HAND TAP: Hammer ("tap") the fret indicated with the "fret-hand" index or middle finger.



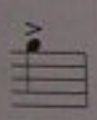
SLAP: Strike ("slap") string with right-hand thumb.



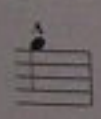
POP: Snap ("pop") string with right-hand index or middle finger.



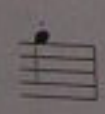
Additional Musical Definitions



(accent) • Accentuate note (play it louder)



(accent) • Accentuate note with great intensity



(staccato) • Play the note short

⊓ • Downstroke

V • Upstroke

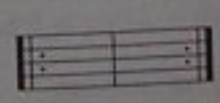
D.S. al Coda • Go back to the sign (𝄋), then play until the measure marked "***To Coda***," then skip to the section labelled "***Coda***."

D.C. al Fine • Go back to the beginning of the song and play until the measure marked "***Fine***" (end).

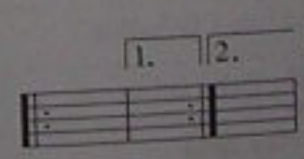
Bass Fig. • Label used to recall a recurring pattern.

Fill • Label used to identify a brief pattern which is to be inserted into the arrangement.

tacet • Instrument is silent (drops out).



• Repeat measures between signs.



• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:
1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).